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Last day for Entry, April 7.

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Prelude and Fugue in G major, *J. S. Bach*. (Novello, Book 8,  
p. 112; Augener, p. 56; Peters, Vol. 2, No. 2.)

Minuet from Sonata No. 1, in F, Op. 149, *Stanford*. (Augener.)

Largo Sostenuto from "A Sea Symphony," *R. Vaughan Williams*,  
Arranged by *Henry G. Ley*. (Stainer & Bell.)

The selected pieces and the book set for the Essay for the July,  
1925, A.R.C.O. Examination, differ from those set for January, 1925.

The Choir-Training Diploma Examination will begin on Wednesday,  
May 13th. Entries must be received by the Registrar not later than  
Wednesday, April 15th. Free Lectures will be delivered at the  
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Examination Regulations, list of College Publications, Lectures,  
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NEW TESTS, set for the first time at the July, 1924, Examinations,  
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N.B.—The College will be closed at 4 o'clock on April 3rd, and will  
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O PRAISE THE LORD FOR ALL HIS MERCIES - - -	28	<i>Gottlob! nun geht das Jahr zu Ende</i>
O TEACH ME, LORD, MY DAYS TO NUMBER - - -	27	<i>Wer weiss, wie nahe mir mein Ende?</i>
PRAISE OUR GOD WHO REIGNS IN HEAVEN - - -	11	<i>Lobet Gott in seinen Reichen</i>
PRAISE THOU THE LORD, JERUSALEM - - -	119	<i>Preise, Jerusalem, den Herrn</i>
SAGES OF SHEBA, THE - - - - -	65	<i>Sie werden aus Saba Alle kommen</i>
*SLEEPERS, WAKE! - - - - -	140	<i>Wachet auf</i>
+STRONGHOLD SURE, A - - - - -	80	<i>Ein' feste Burg</i>
THERE IS NOUGHT OF SOUNDNESS IN ALL MY BODY - - -	25	<i>Es ist nichts Gesundes an meinem Leibe</i>
THOU GUIDE OF ISRAEL - - - - -	104	<i>Du Hirte Israel, höre</i>
WAILING, CRYING, MOURNING, SIGHING - - -	12	<i>Weinen, Klagen, Sorgen, Zagen</i>
WATCH YE, PRAY YE - - - - -	70	<i>Wachet, betet</i>
WHEN WILL GOD RECALL MY SPIRIT? - - -	8	<i>Liebster Gott, wann werd' ich sterben?</i>
WHOSO DOTH OFFER THANKS - - - - -	17	<i>Wer Dank opfert</i>

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# The Musical Times

AND SINGING-CLASS CIRCULAR

APRIL 1 1925

(FOR LIST OF CONTENTS SEE PAGE 366.)

A strike of bookbinders caused the *Musical Times* for April to be sent to press, at short notice, several days earlier than usual. The indulgence of readers is therefore asked for the omission of a good many news items, some answers to correspondents, and certain regular features. So far as is practicable, the held-over matter will appear in the May issue.

## 'AT THE BOAR'S HEAD': HOLST'S NEW WORK.\*

BY HARVEY GRACE

Seeing that Falstaff is, as Mr. Masfield says, 'the most notable figure in English comedy,' one would have expected our composers to have tumbled over one another in their eagerness to write an opera round him. That they have not done so is probably due to the fact that comic opera, in an even greater degree than the serious sort, has little to do with human nature. Its concern is rather with amusing incidents and situations brought about by the traffic of characters either fantastic or purely conventional. A really great example of a figure at once comic and human scarcely exists in opera, although the type abounds in drama proper. Apparently both librettists and composers have fought shy of such a prodigy. Most of them would have been overwhelmed by Falstaff—the real one, that is—the Falstaff of Henry IV. The fat man of the same name in the 'Merry Wives of Windsor' is (if the figure may be allowed) a shadow in comparison—a mere butt, to be laughed at rather than with. Perhaps Verdi felt something of this inadequacy; at all events, he helps out the hero of his 'Falstaff' (although the story is that of the 'Merry Wives of Windsor') by drawing on 'Henry IV.' for some Falstaff passages. Nicolai's opera is familiar, at least by name, and through its Overture; but does anybody to-day know anything of Balfe's 'Merry Wives of Windsor'? It would be interesting to see what he did with Sir John—especially as he had no less a bass than Lablache on hand for the part. Mercadante's 'Gioventù di Enrico V.' appears to be the only opera concerned with Shakespeare's Henry IV.; I do not know how far Falstaff plays a figure in it. Salieri wrote a 'Falstaff,' and Adolphe Adam produced a one-act opera bearing

the same name, both works being apparently based on the 'Merry Wives.' The fat knight is also dragged into Ambroise Thomas's setting of 'A Midsummer Night's Dream.'

We see thus that our greatest comic character has had little attraction save for foreign composers, and even they concerned themselves with the inferior Falstaff of the 'Merry Wives'—perhaps inevitably, as the play provided them with a better book than could have been got from 'Henry IV.'

Hitherto the only composer who has gone to this play, taken the real Falstaff, and shown that, so far from being merely a fat buffoon, he was a richly human figure and a wit, is Elgar, whose symphonic study of the character (a masterpiece of music and an extraordinarily subtle piece of psychological analysis) will perhaps be properly understood and valued some day. Happily, Elgar is now joined by Holst, with an operatic work (modestly styled 'Musical Interlude') in which the chief character is Falstaff in some of his best moments.

The title leads one to expect no more than a mere lifting-out of one of the scenes laid at the Tavern in Eastcheap. Thanks, however, to some skilful joinery, the work gives us a good deal more. It is compounded of two lengthy extracts, the first from Act 2, scene 4. of the first part of 'Henry IV.'; the second from Act 2, scene 4. of the second part of the play. This gives us three of the best of the comic scenes—the 'men in buckram' episode; the mock king and prince duologue; and the brawl which ends in the casting out of Ancient Pistol—the finest tavern scene ever written,' says Masfield. There is also a brief passage from Act 1 of the first part—the Prince's soliloquy that ends scene 2; and another, beginning 'Harry is valiant,' from Falstaff's speech at the end of Act 4, scene 3, of the second part. The remaining constituents are interpolations—an old drinking song; the whole of the song 'When Arthur first in court began' (which is merely started by Falstaff in the actual play), and the old ballad, 'Lord Willoughby,' sung as a unison chorus by soldiers, 'off.'

The characters are Falstaff (bass—need it be said?); Prince Hal (tenor); Poins (bass); Bardolph (baritone); Peto (tenor); Gadshill (baritone); Pistol (baritone); Two Companions of Pistol (baritones); Hostess, Dame Quickly (soprano); Doll Tearsheet (mezzo-soprano); a Chorus of Soldiers (unseen, baritones); and a Drawer, who has nothing to do beyond attending to the frequent demands for sack. The scoring is for a very modest force: 1 piccolo, 1 flute, 1 oboe, 1 English horn, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, tuba (or euphonium), timpani, and strings. (The English horn and tuba parts are cued in and can be omitted.)

The music is founded on old English melodies from the Playford, Chappell, and Cecil Sharp collections, together with a couple of folk-tunes collected by the late G. B. Gardiner.

There are no fewer than thirty-eight folk-tunes and dances used in the work. A list is given, with

\* To be produced by the British National Opera Company, at Manchester, on April 3.

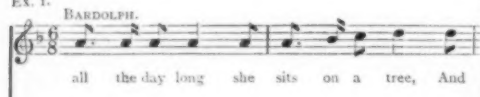
the name and source ; and the point at which the tune is first used in the score is indicated by a reference to the text and the nearest rehearsal number. The list contains three themes marked 'Original.' In the Preface the composer drily hopes these are his own. They are ; and none the less so for being not merely neighbours of the folk-tunes, but obviously akin as well.

This basing of practically an entire work on borrowed themes is surely something new. Those who shake their heads at the scheme may be reminded that the composer is after all merely developing to its logical conclusion a principle long since accepted by opera composers of almost all schools, and used with brilliant success in certain cases where such a folk-basis seemed to be demanded by the libretto. 'Hansel and Gretel' and 'Hugh the Drover' are two modern examples that at once occur to the mind. If the question of originality is raised the answer is easy. Originality can be shown no less convincingly by a composer's handling of material than by its invention. Indeed, it may be shown even in his selection of suitable themes. However, for the completest of answers we need look no farther than to Shakespeare himself, who borrowed practically all his stories. Even the incomparable comic scenes which Holst has set owe something to an earlier play called 'The Famous Victories of Henry the Fifth,' from which Shakespeare 'conveyed' Ned, Gadshill, the Eastcheap Tavern and its Hostess, and the robbery scene. Yet (so differently do we view the question of borrowing when music, and not literature, is concerned) I must confess to some qualms on taking up this score and seeing on the title-page the words, 'The music, founded on old English melodies, by Gustav Holst.' Let me advise all who feel that way to reserve their opinion till they see what Holst has done with his material. Personally, it needed but a few pages to convince me that for this particular text the best of bases is the folk-music of the period.

A curious fact is the ease with which the prose text has been made to fit the markedly metrical themes. We have a striking example at the very start, on Falstaff's entry. The opera opens with Bardolph, Peto, and Gadshill singing, behind a curtain, an old drinking song (one of the interpolated items), 'Of all the birds that ever I see.' Into this ditty bursts the voice of Falstaff outside, thus :

EX. 1.

BARDOLPH.

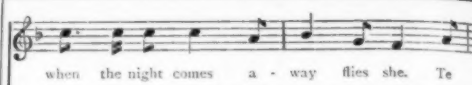


all the day long she sits on a tree, And

FALSTAFF (outside).

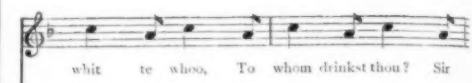


Give me a cup of



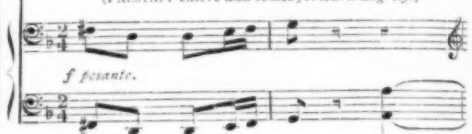
when the night comes a-way flies she. To

sack, boy. . . . .



whit te whoo, To whom drinkst thou? Sir

(FALSTAFF enters and comes forward angrily.)



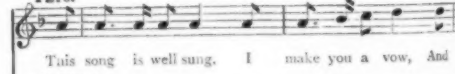
*f pesante.*



Knave, to you. . .

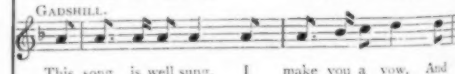


He then enters angrily, and begins his famous denunciation of cowards, the others dropping their song one by one as they see him :

EX. 2.  
PETO.


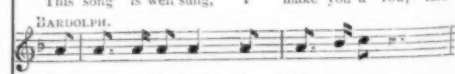
This song is well sung. I make you a vow, And

GADSHILL.



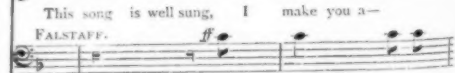
This song is well sung. I make you a vow, And

BARDOLPH.

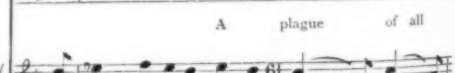



This song is well sung. I make you a—

FALSTAFF.



A plague of all


Does  
At first  
and style  
they are  
country-c  
the recent  
immediat  
practical  
constantly  
composer  
material l  
The re  
what way  
scrappine  
when a s  
well-defin  
type and  
'Gathering  
answer or  
time, and  
into their  
and Falsta

he is a—

he—

onwards, I say, and a vengeance too! mar-ry,

and a men.

Does the reader recognise these Falstaff themes? At first they seem so good a fit, both as to words and style, that they suggest happy invention. Yet they are drawn from 'Gathering Peascods'—a country-dance tune so familiar to many of us through the recent revival that we wonder it was not 'spotted' immediately. Much the same may be said of practically all the airs used in this work. They constantly prove what was said above as to a composer showing his originality by his choice of material hardly less than by invention.

The reader will perhaps wonder how far and in what way Holst has avoided the twin dangers of scrappiness and monotony that must lie in wait when a shortish work is founded on some forty well-defined tunes, all roughly of the same type and period. Let us see what happens to 'Gathering Peascods,' and we shall have an answer on both points. Falstaff continues the tune, and it is taken up by his three associates. Into their half-cadence in F major burst orchestra and Falstaff, thus :

Ex. 3.

and a ven-geance too—

and a ven-geance too—

and a ven-geance too—

You rogue, . . . here's

*ff pesante.*

line in this sack, too;

The orchestra echoes the last three notes of his phrase, and repeats them twice in even quavers; Falstaff takes them up in crotchets, and begins a phrase which foreshadows the next folk-tune to be used, 'The Maid in the Moon' the opening notes of which recall the little three-note phrase which was twice repeated by the orchestra a few bars previously. A further link is to be seen in the lead by the bass of the orchestral part :

Ex. 4

*mf non legato.*

and Falstaff's :

Ex. 5.

there is no-thing but

three bars before.

But we have not finished with 'Gathering Peascods.' A few pages later, while the tune 'I'll go and enlist' is being worked by the orchestra and Falstaff, the knight arrives at the point in the text, 'Call you that a backing of your friends?' and harks back to the earlier tune, thus :

## Ex. 6.

*cres.*

friends? A plague up - on such back - ing!


*mf*

*(Prince turns on him suddenly.)*

give me them that will face me. Give me

*(calling off.)*

a cup of sack:

Yet there is no impression of the quotation having been dragged in, the rhythm  being common to Ex. 6 and 'I'll go and enlist.' (The amusing point at the end of Ex. 6 is a happy addition to the 'business.' The direction as to the Prince turning on Falstaff does not appear in the play.) Following up 'Gathering Peascods,' we find, a couple of bars after the passage quoted in Ex. 6, the tune taken up by the orchestra, thus bleakly varied and harmonized:

## Ex. 7. PRINCE.

O vil - - lain! thy lips are scarce wiped

FALSTAFF.

- day.

*f*

since thou drunk-est last.

*f*

All's . . one for that,

The few bars that follow not only give us a fitting accompaniment to Falstaff's drinking:

## Ex. 8.

*f*

They do more. Their four-note theme very naturally grows out of the cadence of 'Gathering Peascods,' and has also an obvious connection with the following:

Ex. 9. *dim.*

which appears in the bass from time to time during the ensuing page. As a result, when Falstaff starts the next folk-tune, we see that its opening phrase:

FALSTAFF. *Moderato.*

*f*

Ex. 10. 

I am a rogue, if I

has been foreshadowed. I have been at what might seem to be unnecessary pains to show the composer's method of handling these old tunes, because there can be no doubt that for full enjoyment of the score the hearer must be aware of the neatness with which fragments of the tunes are made to look both backward and forward, and so give continuity to a texture that might otherwise become loose. In a word, the score is a lively example of the practical use of the time-honoured process of thematic development, repetition, linking-up, and so forth—a branch of technique that some of our younger composers are neglecting at their peril. In regard to monotony, the tunes themselves, with their unflinching melodic charm and rhythmic life, are the best of safeguards. As

a counterblast to the 'symphonised syncopation' pretensions of which so much has been heard lately, this score could not be bettered. There is not a poor tune among the thirty-eight chosen, and some are splendidly stirring. Additional variety in plenty is provided not only by the scoring, and by the treatment on the lines above, but also by the composer's numerous characteristic dashes into remote keys, and indulgence in rasping dissonance. Of chromaticism in the ordinary sense of the term there is little; like the primitive - modern that he is, Holst rarely modulates. He simply lands us plump into the new key—which is generally the last one we should have thought of. The result is great harmonic interest and variety combined with the diatonic feeling called for by the material.

We have seen above that the folk-tune with which Falstaff makes his entry was so apt for the purpose that it seemed to be a specially composed rather than a borrowed theme. It would be easy to quote numerous other examples, but I confine myself to one, choosing a type very different in style, and easily one of the most humorous in effect—that used during Dame Quickly's garrulous account of what happened when she 'was before Master Tisick, the deputy, t'other day.' This part of her monologue opens with phrases from the country dance tune, 'Pepper's Black,' over sustained chords. The orchestra then takes up the tune and delivers it in full, softly, while the Dame maunders on with a simplified form:

Ex. 11.

"I' good faith, neigh-bour Quickly," says he: Mas-ter

*p*

Dumble, our minis-ter, was by then: "neighbour Quickly,"

says he, "receive those that are ci-vil; for," said he,

"you are in an ill name"; now a' said so, . . .

I can tell where-un-on; "for," says he,

Could there be a happier choice? The air, with its constant turnings in a small circle, is as garrulous as the old woman herself; its frequent little rising figure (bar 3, &c.) is the melodic equivalent of the 'says he' with which all such comic characters sprinkle their speech. (What a line of old women of this kind our literature can show, from the Wife of Bath through Dame Quickly and Juliet's Nurse and a dozen more in Shakespeare, via Mrs. Malaprop, to such recent worthies as Mrs. Berry in 'Richard Feverel' and (in a lower scale), Mrs. Brown, and so on, to the riches of Dickens, with Mrs. Gamp leading the line! Incidentally it may be pointed out that if this last great creation owes anything to anybody it is to Dame Quickly. Was it a mere chance that one of her most amusing tricks of speech is hinted at by the Dame? ['Your pulsidge beats as extraordinarily as heart would desire.' 'Pulsidge' is pure Gampese.] Dickens's living at Gadshill gives him a link with 'Henry IV.'; there is probably an even closer one in these two old women. What wouldn't we give for a third writer of the same calibre who would enrich us with a duologue between the matchless pair?) Of other points in Holst's treatment of folk-tunes, I mention only one—his occasional use of the *leit-motiv* principle. The best example is perhaps the opening three-note figure of the tune to which Doll Tearsheet makes her entry. This figure:

Ex. 12.



is a prominent constituent in all the passages wherein Doll takes a part, and in various forms is present in every bar of the last page of the work, where the Hostess bids Doll run to Falstaff. The curtain falls to its use in cross-rhythms and in two keys, C and B used simultaneously (does a reader murmur 'Zarathustra'?), clinched by a final emphatic delivery in C:



Of the three non-folk themes, two give rise to extended treatment, and call for a word. The Prince's soliloquy:

I know you all, and will a while uphold  
The unyoked humour of your idleness.

is given an unbarred air of an original type. Too often such portions of the text are set to recitative that is dry—sometimes ridiculous. Here we have a singularly successful blend of speech and melody—melody of a beautiful and unusual kind. This soliloquy may well prove to be one of the most striking moments in the work.

Even more important musically, is the setting of the two Sonnets. By means of a slight liberty with the text, the Prince and Poin, disguised as Drawers, do duty also as the musicians sent for by Falstaff. So when Falstaff says 'Sing, Sir' (not 'Play, Sirs,' as in the original), the Prince comes forward, and sings the Sonnet:

Devouring Time, blunt thou the lion's paws,

to a modal tune of beautiful shape and rhythm, with a plain chordal accompaniment. As the Sonnet ends, Falstaff, who has been showing disapproval, bursts in, *ff*, with the old song, 'When Arthur first in court began,' and sings a few staves at the top of his voice. As the Prince begins the second sonnet ('When I do count the clock'), Doll Tearsheet puts her hand over Falstaff's mouth, and he continues his ditty very softly. Doll takes it up a little later (*sempre pp*) and the two melodies run on together till the end of the Sonnet, at which point a military march ('The Queen's Birthday') is heard in the distance. The Sonnet, 'Devouring Time,' is then resumed by the Prince, *mf*, with free imitative parts softly added by the Hostess and Poin. Against this trio Doll and Falstaff continue, *pp*, 'When Arthur first.' All this is unaccompanied. Midway the

distant strains of the military march are again heard, and with the end of the Sonnet the March is in full blast, and Bardolph, Gadshill, and Peto enter hurriedly with the summons of the Prince to Westminster.

The whole of this passage is of great beauty musically, and, with the gradually darkening stage, the approach of the military march, and the abrupt change to stirring action at its end, should be no less striking from the dramatic point of view. True, the song is entirely out of keeping with the character, either of the Prince, or the singer he impersonates. Young Henry was of the direct—even commonplace—type that would have no use for anything so introspective as a Shakespeare Sonnet. But an inconsistency of this sort is nothing in opera, and here it is amply justified by its musical and dramatic effect, and also by the admirable contrast it provides to the rest of the music.

As an example of vocal part-writing it is a highly characteristic piece of work. The combination of the lilting, 'When Arthur first,' in 12-8 time with the sustained three-part modal writing in 4-4 gives rise to a rhythmic scheme of delightful freedom. I wish this ensemble were quotable, but a short extract can give only an imperfect idea of its beauty.

I must resist the temptation to discuss the wit and humour of the score; let it suffice to say that in this respect the setting is worthy of the text. (By the way, the bowdlerising of the latter might well have been a trifle more drastic. I say this, at the risk of being lumped with the Cockney girl in one of Pett Ridge's books, who disposed of Shakespeare in four words: 'Rude, I call him!')

Inevitably the reader will wonder how 'At the Boar's Head' compares with Holst's two previous works for the stage. 'Savitri' hardly comes into the case, because its subject and scope make comparison impossible. Looking at 'The Perfect Fool' and 'At the Boar's Head' side by side, however, the later work shows a marked advance in several respects. It has a greater certainty of touch, as might be expected, seeing the nature of its libretto and the choice of musical material. People differed as to how 'The Perfect Fool' was to be taken, and the mere existence of such a doubt or difference of opinion suggests some lack of direction in a work. 'At the Boar's Head' is not only uncompromisingly direct; it has also a consistency and homogeneity that some of us missed in the earlier work. On the dramatic side, too, more seems to be achieved, and achieved by far simpler means—the best test of all.

Writing, as I am, before the first performance, it behoves me to be on the cautious side; we know but too well the danger of prophecy when a stage work is concerned. But I can at least say that the perusal of a vocal score has rarely given me so much keen pleasure—even to chuckles. If but half the delights of the printed page make their way over the footlights this 'Musical Interlude' should at once become a rousing popular success.

\* There found on and has no himself 72 and his father or Bitoria pronounce

## THOME LUIS DE VICTORIA\*

BY J. B. TREND

Analogies between music and painting are always unwise, and nothing could be more unwise than an attempt to draw a parallel between Victoria and El Greco. All that they have in common is this: that they were contemporaries, that they studied in Italy, where they mastered all the technical secrets of their art, and that they spent the greater part of their lives, and ended their days, in Spain. Yet they have one other point in common: both are known in the north through publications of French writers, and in both cases these have been repudiated and condemned by competent Spanish scholars. The life of El Greco was pieced together for the first time by Don Manuel Cossío; it became known through a book of Maurice Barrès, which contained more statements and more ideas taken directly from the Spanish than was consistent with the dignity of an original work. The complete edition of the works of Victoria (published by Breitkopf & Härtel) and the collection of all the facts known of the composer's life was the great achievement of Pedrell; the biography most generally known, however, is that of Henri Collet. Pedrell protested with the greatest energy that the Victoria presented by M. Collet was false, and accused him besides of a breach of confidence. Into this last question it is impossible to enter. The facts of the two books are that M. Collet's biography is readable, and Pedrell's is not. On the other hand, Pedrell—who knew more about Victoria than anyone else—declared that the French biographer had misrepresented his subject; and, what is more important, that he was not in possession of some of the essential biographical facts, especially those of the last years at Madrid.

It is remarkable that in the case of both Victoria and El Greco, the French biographers have regarded their subject from much the same standpoint. They see them through a glass darkly; for M. Barrès it was 'Le Secret de Tolède,' while for M. Collet it was 'Le Mysticisme Musical Espagnol.' There was, of course, no 'secret' for Sr. Cossío. Toledo and the art of El Greco were things to be explored, known, understood, and felt. Work hard, and keep your eyes open,

has always been his motto. For Pedrell, the important thing was to see what notes Victoria actually wrote, and to print them so that they might be sung as he intended. The composer's 'meaning' would be revealed by his music; mysticism (in that sense) was no concern of a musician.

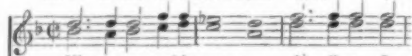
The methods of these Spanish investigators had the advantage of drawing attention to facts which might otherwise have been forgotten. Greco, born in Crete, worked at Venice in the studio of Titian, and felt the influence of Tintoretto—a curious training for one who was to become a 'mystical' painter. Victoria was influenced by Giovanni Maria Nanino (1550-1607) and Luca Marenzio (d. 1599), both of them famous, not for Church music, but for madrigals. All the music of Nanino, published before Victoria left Rome in 1579, was secular music; and Marenzio, whose first book of madrigals was published the year after, concentrated his attention on secular music, and is usually regarded as the greatest of all composers of madrigals. It is improbable that Victoria was a pupil of Nanino; both men were about the same age, and Victoria's first book of Motets appeared in 1572, the year before Nanino's school was opened. Nanino, as director of a school of music (in which Palestrina afterwards held an appointment), began by training his pupils in the severe contrapuntal style, and warning them against florid writing; but he ultimately adopted the newer style of composition, like Victoria, and his Psalms for eight voices (1614) are full of rapid, syllabic rhythms, unexpected modulations and dramatic effects.

Victoria was born in the diocese of Avila, in Old Castile, about 1540; his family seems to have come from the neighbouring village of Sanchridián. If he had lessons from Escobedo, as was once thought, it must have been before he went to Rome, for Escobedo returned to Spain in 1554, and settled at Segovia. In 1565, Victoria received a grant of money from Philip II.; he went to Rome, and was entered as cantor at the Collegium Germanicum, founded by St. Ignatius Loyola thirteen years before. His first published collection of Motets is dated 1572; but there is liturgical evidence (which Pedrell duly noted) for dating some of them before 1570, and others before 1568. In 1573 he composed a setting of 'By the waters of Babylon,' for the removal of the German College from the Palazzo Colonna to a house near St. Andrea della Valle, which took place on October 17. In 1575 he was appointed Maestro di Cappella at St. Apollinare. He left Rome in 1579 as Chaplain to the Empress Doña Maria, the daughter of Charles V., and accompanied her to Spain in her retirement to the Convent of the Descalzas Reales at Madrid, where, in 1586, he became musical director. On her death, in 1603, he wrote his splendid 'Officium Defunctorum,' for six voices, and resigned the post of Maestro for that of organist. He died in 1611, on August 7 or 27.


\* There is no authority for the Italianate spelling *Vittoria*. It is found on no document, nor on any title-page seen by the composer, and has nothing but custom to recommend it. The composer signed himself *Thome de Victoria*; while in documents relating to himself and his family, and drawn up by a notary, the name is spelled *Vitoria* or *Vitoria*. The conclusion is that it was spelled with a *c*, but pronounced without one.

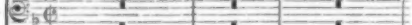
The music of Victoria has been described as being 'generated from Moorish blood.' There never was a statement less in accordance with the facts. A Castilian by birth, a Roman by education, Victoria is one of the last and greatest representatives of the Flemish-Roman school of polyphonic Church music. The mystic realism of his music owes much to the discoveries of the madrigalists; he set Latin words to music as easily as if they had been his native tongue. The fervour and expressiveness of his work is mainly a question of technique, due to his mastery of all the musical resources of his time, and the example of composers like Marenzio and Nanino, who achieved their highest flights not in the Mass but in the madrigal:

Ex. 1. Motet, 'De Beata Virgine' (1576). Je -

CANTUS I & 2. 

Ni - gra sum, sed for - mo - sa, fi - li - a Je -

ALTUS. TENOR. 

QUINTUS. BASSUS. 

· fu - sa - lem. . . .

· tu . . . . sa - lem.

I - de - o di - lexit, &c.



Ex. 2. Motet, 'In Assumptione B. Mariæ Virginis' (1572).

CANTUS. SEXTUS. 


Vi - di spe - ci -

ALTUS. TENOR. 

QUINTUS. BASSUS. 

· o . . . . sam. . . .

Vi - di, etc.



Victoria was evidently a man of strong feelings and complex personality; there is nothing simple or naïf about him. Spanish musicians feel his music to be intensely Spanish; they find in him

a peculiar attitude of mind which is immediately intelligible and makes them feel that he is one of themselves. He is as unmistakably and inimitably Spanish—Castilian, even—as a portrait by El Greco, a dusty road in La Mancha, or a conversation between Don Quixote and Sancho Panza. The gruesome cries of the crowd in his Passions are the musical expression of those characteristic groups of coloured, wooden statuary, carried in procession through the streets; the sensuous morbidity of Motets like 'Vere languores' or 'Jesu dulcis memoria' is less congenial to him than the swirling rhythms and flowing contrapuntal texture of those Masses and Motets which have their counterpart in the Assumptions and Resurrections of El Greco, in the Burial of Count Orgaz, and the tongues of fire in the picture of the Pentecost. One example will be enough to prove that a comparison between the attitudes of Victoria and El Greco is not altogether fanciful—the Motet, 'Duo Seraphim clamabant.' It is a complete expression in music of the mature Greco; there is the same unearthly brilliance, the strong conflicting rhythms, and the resultant, overpowering swing which dominates the whole composition

Ex. 3. Motet, 'In Festo SS. Trinitatis' (1583). *Allargo.*

CANTUS I. 

Du - o Se - ra -

ALTUS I. 

Do - o Se - ra -

· phim, cla - ma - bant al - ter ad al -

· prin cla - ma - bant al - ter ad al -

· te - rum, &c.

· te - rum, &c.



Perspective held no secrets for El Greco, and counterpoint no mysteries for Victoria; both were complete masters of all the technical subtleties of their art, and the work of many of their successors seems flat and thin by comparison. Approached from the side of technique—perhaps the only reasonable avenue of approach to a piece of music—Victoria's work is found to be full of novel and interesting methods. Peter Wagner, for instance, whose account of Victoria is the most balanced and reasonable which has yet been written, remarked on the fact that many of the Masses are built not (as was usually the case) on liturgical melodies or popular tunes, but upon fragments of the



composer's own Motets. The different movements of the Mass are not necessarily based upon the same theme, but on different themes, all of which, however, are derived from the Motet from which the Mass takes its name. Again, Mr. R. O. Morris, in his admirable 'Contrapuntal Technique in the 16th Century,' gives various examples of Victoria's methods—his fondness, for example, of following up a full close by a plagal cadence by way of reinforcement.

Victoria was a man of his time; he seems to have been fully aware of the developments which were going on in contemporary music. When he was nearly sixty he published a collection of Masses, Magnificats, Motets, and Psalms for large numbers of voices with organ accompaniment. Rapid, syllabic passages, and broad homophonic effects in which all the voices are employed, alternate with quiet polyphonic sections for few voices, conceived in the older manner; while the organ accompanies the first choir and often merely doubles the voice-parts:

Ex. 4. Missa, 'Pro Victoria' (1600).

1st CHOIR.  
Ky-ri-e e-lei-son,  
Ky-ri-e e-le-i-son,  
Ky-ri-e e-le-i-son,  
Ky-ri-e e-le-i-son.

2nd CHOIR.  
Ky-ri-e e-le-i-son,  
Ky-ri-e e-le-i-son,  
Ky-ri-e e-le-i-son,  
Ky-ri-e e-le-i-son.

ORGAN.  
Ky-ri-e e-lei-son,  
Ky-ri-e e-le-i-son,  
Ky-ri-e e-le-i-son,  
Ky-ri-e e-le-i-son.

1st CHOIR.  
Et vi-tam ven-tu-ri Sae-cu-li, A-men.

2nd CHOIR.  
Et vi-tam ven-tu-ri Sae-cu-li, A-men.

ORGAN.  
Et vi-tam ven-tu-ri Sae-cu-li, A-men.

A-men, A-men,  
Sae-cu-li, A-men,  
Sae-cu-li, A-men,  
Sae-cu-li, A-men.

&c.

The voices—eight, nine, or twelve—were arranged in groups, after the manner invented by Willaert, and practised with such success by the Venetian composers, and in the next century by Comes at Valencia and Benevoli at Rome: and (as the President of the International Society for Contemporary Music reminded his hearers at the Festival of 1924) a Mass in this style by Benevoli was also written for Salzburg, on the occasion of the dedication of the Cathedral there.

Padre Martini, who praised Victoria not only for his virtuosity, but also for his happy invention and delightful melodic phrases, also admired his artistic honesty in not pretending to write for more 'real parts' than he actually used. In the 'Ave Regina,' which he quotes ('Esemplare,' vol. i., p. 134), the eight voices are divided into two choirs which sing alternately. Yet from the beginning they overlap, the second choir entering on the heels of the first before the phrase is finished; and the distance between them becomes smaller and smaller until at the end all eight voices are singing together in a brilliant close at the words, 'Lux est orta.'

The most remarkable thing about this collection (published in 1600, at Madrid) is the part for the organ. The organist, like each of the other performers, has a book to himself; but while each singer has no more than his own part, the organist has a score with bar-lines, and the bar-lines, in the original, are drawn at irregular intervals. (This organ-part is missing from the set in the British Museum, but there are copies of it at Munich, Florence, and Modena.) The organ had certainly been used in Spain before 1600 to help uncertain singers in a type of music which was always becoming more difficult; but Victoria is one of the first to write a definite organ-part and expect it to be used during performance. Pedrell believed (and those who know anything of Spanish cathedral singing will be inclined to agree with him) that the practice of supporting or doubling the voices in polyphonic Church music was far older—at any rate in Spain, where choral singing is a natural form of expression in only one or two provinces; he mentions cases in which the voices were supported by two hautboys (*chirimías*) and two bassoons, or even by brass instruments; and at the present time even, there are Cathedrals in which Palestrina is performed with the aid of a bassoon which doubles the bass-part.

Victoria is certainly the greatest figure in the music of Spanish history. His name brings the sad reflection that, in his own country at any rate, he is known only to professional musicians, appreciated only by churchmen, and by no means all of those. Yet he is so great an artist that he should be the possession of all cultivated men and women, and his works no more the exclusive property of the Church than are the altar-pieces of El Greco. Henry Peacham, writing twenty years after the death of Victoria, calls him 'a most judicious and sweet composer,' and recommends him to the attention of all educated men, along with Byrd, Marenzio, and Orlando di Lasso. Victoria is numbered with the great madrigalists.

The difficulty in Spain—and the pioneers of contemporary music also have to contend with it—is that there is a large number of people (who ought to know better) who distrust music and despise musicians. *Musica celestial* is a colloquial Spanish expression which means 'absolute nonsense'; that music may be considered as the art of reasoning in sound is inconceivable. There is no chair of music (so far as I am aware) in any Spanish University; there has been no Hubert Parry to raise the status of music in the opinion of educated men, and there are still people who think that the only music in which a respectable person can be interested is folk-song. There is at present a considerable folk-song movement in Spain; it has produced men like Pedrell, and festivals like that organized by Manuel de Falla at Granada in the summer of 1922. It has led to elementary school-children being taught traditional songs, and finding that they are better to sing and easier to remember than the *cuplés* which come from the

music-halls of Seville and Madrid. In other respects the Spanish folk-song movement has had no great effect on music; there has been nothing to compare with our own folk-song movement, which was, both in the enthusiasm of its workers and the harvest of splendid tunes which it brought in, like nothing so much as the fairy-tale movement in Germany a hundred years ago under the guidance of the Brothers Grimm.

What a foreign musician in Spain most regrets is the neglect of cultivated music—or, to be more accurate, the neglect of the cultivated music of other days—among educated men and women. There are lovers of painting—and all Spaniards are lovers of painting—who can appreciate their old masters, El Greco, Velasquez, and Goya, as well as peasant pottery and those things which are the 'folk-songs' of the decorative arts. Spaniards also read and recite their poetry, and feel it intensely, whether new or old; while at the same time they have as much admiration for 'cultivated' poetry as they have for old ballads and anonymous popular verses. Poetry in Spain has suffered neither from the tyranny of folk-lore nor from the hand of time, but both of these have combined to prevent any just appreciation of the old masters of Spanish music.

The Moors in Spain regarded music as a thing merely to distract the frivolity of women and the dissipation of men; and the Spaniards, as it seems, have never been able really to get away from this idea of music, unless it be to tolerate it in the service of the Church. An exhibition of unknown pictures by El Greco would attract large numbers of spectators, but a concert of unknown works by Victoria, Morales, or the Spanish madrigalists, would probably have no audience at all.

In Spain, unfortunately, music has remained the Cinderella of the arts.

JOHN DANVEL

By PHILIP HESELTINE

When Thomas Tomkins published his 'Songs of 3. 4. 5. and 6. parts,' in 1622, he dedicated each madrigal in the set to a separate person—some to his relations, others to various eminent musicians of his day. Thus William Byrd, Orlando Gibbons, John Ward, Thomas Warrock, and others receive a madrigal apiece. Was it, then, with intent of subtle homage that Tomkins divided the two sections of a single madrigal between 'Doctor Douland' and 'Master John Daniell,' as though he would name them together as the two greatest living masters of accompanied song among his fellow-countrymen? The supposition is not altogether fanciful. John Danvel is at present almost entirely unknown. The British Museum possesses the sole surviving copy of his only

\* It is just possible that the opening phrase of this madrigal, as well as certain phrases in Danvel's song 'Eyes, look no more,' are deliberate quotations from Dowland's most famous work.

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published work—a book containing eighteen songs for a solo voice accompanied by a lute and bass-viol, one song for four voices (the unusual combination of S.S.A.T.) and lute, one song for four voices and two lutes, and one lute solo, a set of variations on a tune also treated by William Byrd (for viols) and William Inglott (for virginals), and here quaintly entitled 'Mrs. Anne Grene her leaves be greene,' in honour of the book's dedicatee; and that is all we know of Danyel's compositions. Of his life we know next to nothing. There is no account of him in Grove's 'Dictionary.' But as a composer of serious songs in extended form he stands second only to John Dowland among the composers of the great period of English song; and for the bold originality of his harmonic sense, which is always controlled by a polished technique and a sure instinct for beauty of sound—and, too, for the breadth and spaciousness of his style, so widely different from the almost miniature song-forms of Rosseter, Campian, and others, Danyel deserves an honourable place in the history of music.

He was brother to Samuel Danyel the poet—probably a younger brother. Fuller, in his 'Worthies,' says that Samuel Danyel was the son of a John Danyel whom he describes as a 'music-master,' adding that 'his harmonious mind made an impression on his son's genius, who proved an exquisite poet.' But nothing is known of the father, and Grosart in his Memorial-Introduction to Samuel Danyel's complete works suggests that Fuller may have confused the musical brother John with the father. According to Fuller, Samuel Danyel was born in 1562, 'not far from Taunton, Somersetshire.' We do not know the date and place of John Danyel's birth. He took his Mus. Bac. degree at Christ Church, Oxford, in July, 1604, and in 1606 he published his book of 'Songs for the Lute, Viol, and Voice,' at the Signe of the White Lyon, Paule's Church Yard.

The book is prefaced with an interesting dedication—the only verse dedication, save in the books of Campian, to be found in the English song-books of the period:

TO MISTRESS ANNE GRENE, THE WORTHY DAUGHTER  
OF SIR WILLIAM GRENE OF MILTON, KNIGHT

That which was only privately compos'd  
For your delight, fair ornament of worth,  
Is here come to be publicly disclos'd  
And to an universal view put forth,  
Which having been but yours and mine before  
(Or but of few besides) is made hereby  
To be the world's, and yours and mine no more.  
So that in this sort giving it to you  
I give it from you and therein do wrong  
To make that which in private was your due  
Thus to the world in common to belong,  
And thereby may debase the estimate  
Of what perhaps did bear some price before.  
For oft we see how things of slender rate,  
Being undivulg'd, are choicely held in store,  
And rarer compositions once expos'd  
Are (as unworthy of the world) contemn'd.

And therefore why had it not been enow  
That Milton only heard our melody?  
Where Baucis and Philemon only show  
To Gods and men their hospitality  
And thereunto a joyfull ear afford  
In midst of their well welcom'd company  
Where we (as birds do to themselves record)  
Might entertain our private harmony.  
But fearing lest that time might have beguil'd  
You of your own and me of what was mine,  
I did desire to have it known my Child  
And for his right, to others I resign.  
Though I might have been warn'd by him, who is  
Both near and dear to me, that what we give  
Unto these times, we give t' unthankfulness,  
And so without unconstant censures live.

But yet these humours will no warning take,  
We still must blame the fortune that we make.

And yet herein we do adventure now,  
But Ayre for Ayre, no danger can accrue;  
They are but our refusals we bestow,  
And we thus cast the old t' have room for new,  
Which I must still address t' your learned hand  
Who me and all I am shall still command.

John Danyel.

The Milton where Danyel stayed was the little hamlet of Milton Clevedon, between Shepton Mallet and Bruton, in Somersetshire. This dedication is so different in tone from the conventional panegyrics usually addressed by the composers of the time to their patron, that one is inclined to think of Danyel rather as a friend of the Grene family than as a musician employed in their service; and, indeed, Anthony à Wood, in his 'Athenæ Oxoniensis,' says that Samuel Danyel came of a wealthy family. But on this point there is no certain evidence.

John Danyel seems to have shared his poet-brother's modesty and reluctance to publish his work. Samuel Danyel's first publication—the famous 'Delia' sonnets—was practically forced upon him by the surreptitious inclusion of twenty-seven of his sonnets in Newman & Nashe's pirated edition of Sidney's 'Astrophel and Stella' (1591). In dedicating his own edition of the sonnets to the Countess of Pembroke ('Sidney's sister, Pembroke's mother'), in 1592, Samuel Danyel wrote:

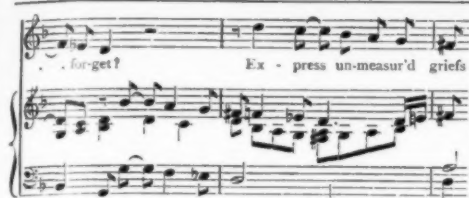
Although I rather desired to keep in the private passions of my youth from the multitude, as things uttered to myself and consecrated to silence; yet seeing I was betrayed by the indiscretion of a greedy printer, and had some of my secrets bewrayed to the world uncorrected, doubting the like of the rest, I am forced to publish that which I never meant. But this wrong was not only done to me, but to him whose unmatchable lines have endured the like misfortune, Ignorance sparing not to commit sacrilege upon so holy reliques. . . . For myself, seeing I am thrust out into the world, and that my unboldened Muse is forced to appear so rawly in public, I desire only to be graced by the countenance of your protection, whom the fortune of our time hath made the happy and judicial Patroness of the Muses (a glory hereditary to your house), to preserve them from those hideous Beasts, Oblivion and Barbarism.

And again, in the preface to 'Tethys' Festival; or, The Queen's Wake' (1610), he writes in the same vein:

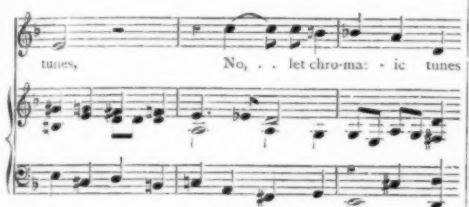
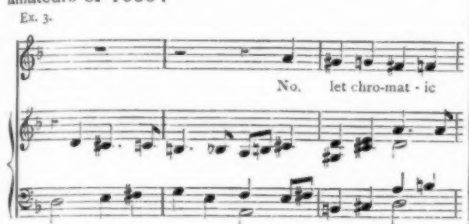
I thank God I labour not with that disease of ostentation, nor affect to be known to be the man, *digitoque monstrarier hic est*, having my name already wider in this kind than I desire, and more in the wind than I would.







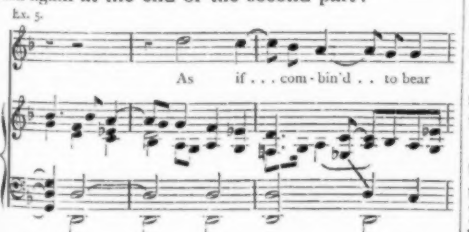
The second part opens with a phrase of a kind which, familiar though it became in the time of Purcell, must have sounded strange indeed to the amateurs of 1606:



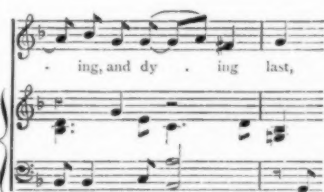
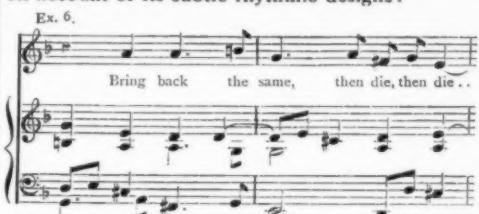
Another characteristic of Danyel is his wonderful use of pedal-points, as at:



and again at the end of the second part:



The third part of the song is less chromatic, but no less remarkable than the preceding sections, on account of its subtle rhythmic designs:



Another beautiful pedal-point brings to a quiet conclusion what is surely one of the finest songs ever written by an Englishman.

## PERSONALITY IN PURPLE

BY HARRY FARJEON

Suppose there were craftsmen adept in the arrangement of beads: beads of varied colours—red beads, yellow beads, beads blue, green, and white. And suppose these workers, employing the same materials, using the same colours, yet managed each to produce in his own particular designs, galaxies glowing with some glory absent from all the others, which subtly stamped the work as his own. We should recognise this special trend of thought as personality, and its vivid appeal would so powerfully call us that we should pay little heed to the mere colours through which it wrought.

Let us now take it that through some mischance these craftsmen had no purple beads; had never used them, or thought of them as possible for use. In time there would come along another with eyes keen for this deficiency, which by skill or luck he would make good. Purple beads would he display, and violet and mauve, and his work would startle the world with a glamour that was new: a glamour that appeared to be, not only thrillingly new, but also intensely individual. Perhaps our purple friend would judiciously introduce his striking beads as companions of the reds and the yellows; perhaps he would harmonize the whole, and rest content with having added one word to a language

already rich. So, indeed, had in its time that colour-language been built up . . . one recalls the days when there were no orange hues and no salmon-pinks. But a discoverer is not always modest. Like as not, the one in question would disregard the palette of the past and would blazon purple—purple alone, save for the vivid violet and the gentler (if more sophisticated) mauve.

Now, of course, it is possible that these new necklets, bracelets, gem-studded bags everywhere seen might be as beautiful as the trinkets which have come to be un-modish. Almost certainly some of them are. Yet one doubts whether these, the real masterpieces, are exclusively purple. For what does one notice about a new colour? Why, the colour—not what is done with it. It is personality, exemplified by using an understandable language in a new way, that makes work great work. Personality does not show itself in the discovery of a new language. The finder of a superior gold-mine may chance to be an inferior goldsmith. He will glitter, of course, all studded, belted, and booted in gold. But what counts is the way these studs, these belts, these boots are made.

There advances now into public view yet another craftsman in beads: a man of some original power, but a man bemused and confounded by this purple—a tottering Caesar, indeed. What does he do with it? Alas! the same as the other chap. Or, if his work be different, the difference passes unnoted, for the colour is still new, and new colour blindingly attracts. So the personality of this very real soul gets no chance of expressing itself: all it can do is to utter, in undistinguishable voice, the words of another.

To descend from the high lands of allegory: Who can use Scriabin's harmonic scheme without becoming himself a sort of washed-out Scriabin? Who can dabble in the turgid waters of the tonal scale without bringing to the surface 'Poissons d'Or' or their kindred? And may we not doubt whether we have the true Scriabin as we have the true Mozart and Beethoven (so alike in language, so remote in outlook)? To speak personally, there are few works I would rather hear at this present moment than 'L'Extase.' Yet I wonder whether there is not here an exceptional example of greatness asserting itself over the disabilities of a new language, so that one detects, even through the baffling glories of the purple, an emperor's soul.

They say there are to be yet newer beads. And not, I am told, even made of glass or any coloured faience. Iron, I have heard—dull, rusty iron. With holes in them, certainly—holes wide enough to compass the wrists and ankles of those who make them. Well, well; if you move fast enough you outstrip progress, and this does seem to necessitate being chained to the wall till it catches up with you. So perhaps it's all all right.

## THE TYRANNY OF THE AUDIENCE

BY WILLIAM WALLACE

There is one aspect of music performed in public which from time to time has aroused protests from the more thinking, and it might be said, the more musical, public, and that is the assumption of authority on the part of certain people in different parts of the house. While it is the business of the conductor to control the orchestra, his position becomes difficult in knowing and deciding how to deal with the audience. He may bestow a glance, none too gracious, on those who take their seats or applaud during the short interval between two movements of a symphony. He may be gratified when his efforts are handsomely recognised, and invite the instrumentalists to their due share in the honours. He may, with a slight gesture, convey his thanks to an individual player. But there are times when he should not go even that length.

For instance, a deputy was replacing the regular conductor of a series of orchestral concerts. He was as short in vision as he was short in inches, and his desk was of the old-fashioned vertical pattern. He must have presented a grotesque appearance to the orchestra. The horn-player, using the habitual F crook, forgot at a critical lead and well-known passage that he had to transpose, as his part was written for the E♭ crook. The result was as surprising to the orchestra as it was to those who knew the work by heart, yet at the end of the movement the conductor ostentatiously singled out the musician for special commendation.

The influence of the conductor over the orchestra is of vital importance, but what is he to do when the audience gets out of hand? This brings us, among many things, to the question of encores, generally called the 'encore nuisance'—and nuisance it is.

Audiences as a rule do not stop to think about the immense amount of 'staff-work' that has to be undertaken before the doors of the concert-room are opened. They do not know that the numbers in a programme are calculated to the minute, and that in the construction of a programme—than which nothing is more difficult—the time of performance of each number is considered so as to keep the concert within reasonable bounds. When a popular artist is engaged, a slight allowance is made for an 'extra' or encore piece. It is convenient, therefore, to draw up the programme so that the soloist performs just before the interval. This allows those who do not care to listen to the encore to leave their seats. It is not always possible to make this arrangement, and the incessant demand for an encore, whether it is complied with or not, is sufficient to confuse, if it does not actually annul, the impression created by the soloist's concerto or principal number.

The question arises, How far is the conductor authorized to allow encores, and what is his position in refusing them? He is unhappily situated in

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this respect, for while he does not wish to give offence by permitting them, he will offend many by refusing them.

An audience cannot be picked or 'packed,' and in it there are bound to be inconsiderate people who imagine that because they are in a building they can disregard the reasonable requests of the management by behaviour which they would not venture to display in the open street. Do what the conductor may, and howsoever the artists may second his wishes to refuse encores, the irreconcilables will have it their way in the end, and acquiescence may be the only course in the interests of peace. It certainly is his to give a sign to the attendant to change the number on the board, if one is in use; he may tap on his desk and make the preparatory gesture for the next work, or he may in the last resort walk off the platform until the applause has died away.

He may incur some unpopularity, but he will be supported by the bulk of the audience which has the commonsense to respect the words, 'No encores allowed,' printed boldly in the programme, and has the good manners to pay heed to them.

It is not un instructive to study audiences in this connection, though the scrutiny may lead to cynical conclusions. Applause is a compliment when kept within bounds; it can also be an impertinence, and when the encore is insisted upon, it can be met by impertinence. When Rachmaninov went to the pianoforte to play an encore piece after a concerto, he turned to the orchestra and made a grimace, as if to signify that enthusiasm was of nothing to him, and revenged himself by playing his hackneyed Prelude in C sharp minor. It was Patti, with her 'Home, sweet home,' all over again, the outstanding difference being that Rachmaninov appraised the applause at its true value and snubbed his audience, while Patti pandered to hers.

Applause has four separate sources of origin:

1. Personal friends and admirers.
2. Fellow-artists studying or working in the same medium.
3. The herd or group instinct.
4. Those single individuals who by their excited clapping attempt to impress their more reticent, but no less appreciative, neighbours, as being in themselves persons who recognise 'great art.'

Of these the first is comprehensible. The phrase 'personal friends and admirers' has been the excuse for many a recital which, from a musical point of view, has been little short of criminal, and ought to have led to the incarceration for the term of their natural lives of *crim. con.* abettors and 'onlie begetters.' While personal friends can fill a small hall, it is unlikely that they will muster in sufficient strength to form the greater part of an audience at an orchestral concert, but they can be noisy enough for all that.

The outstanding difficulty about all public performances is that the listener's power of

selection is limited. He cannot go to a concert to hear one particular work. He may have to sit out a mass of sound which disturbs the mental equilibrium which he had cultivated in order to be detached and receptive. He cannot enter the concert-room as he would a picture gallery, with his mind bent upon the study and understanding of one work alone or a group of works, and his fine adjustment may be upset when he finds himself the unwilling captive of an indiscriminating mob, showering its applause when silence would have been more meet.

Ovations can be and are engineered, but there is always a risk. A certain orchestral work was given for the first time. It was unusually dull, and the half-hearted applause faded away in a few seconds. In one quarter of the hall, however, one or two enthusiasts kept it up, when, almost in silence and to the amazement of everybody, the composer coolly walked on to the platform and bowed.

We now take the second source: fellow-artists professing the same medium. There is something to be said in their defence. They go to a concert to learn; it is part of their training. It is their determination to coax out of the soloist as much as possible, to study his method of interpreting sharply contrasted styles, and they are persistent in their clamour, even though they themselves have experienced the mental and physical exhaustion that follows a strenuous performance, with the drug-like action of an encore as a transient stimulant. To them the encore is 'dope.'

It may be asked, What is to be gained by watching a singer's throat through an opera-glass? The full educational value to be derived from a performance comes from following the music and noting readings and points—through the ear. A gallery seat is scarcely the ideal spot for studying a pianist's technique, and concert-managers, or performers, for that matter, are not as a rule over-complaisant in accommodating novices with chairs beside the instrument. Hence enthusiasts have to take their enjoyment standing up, but they display their lack of proportion or artistic sense by showing a desire to have a performer spend two or three minutes over a trivial piece after he has given them a fine work of art. But possibly the concerto has so bored them that they wish a sucket afterwards. More 'dope.'

The herd instinct which is our third group opens up a psychological question of large dimensions. Before proceeding to discuss it, it may be appropriate to quote two modern French writers. Barine\* says:

Toutes les forces peuvent devenir dangereuses: cela dépend de 'l'usage qu'on en fait.' Et aussi des âmes qui reçoivent le choc, il faut qu'elles soient de taille à le supporter. L'action de la musique sur la société française n'a jamais, que je sache, été étudiée méthodiquement dans ses effets physiques et moraux. Si

\* Arvède Barine: 'Louis XIV. et la Grande Mademoiselle,' Paris, 1905, pp. 229-30. The words in inverted commas he quotes from Romain Rolland's 'Histoire de l'Opéra en Europe.'

elle trouve quelque jour son historien, il devra sortir des nouveaux laboratoires de psychologie, à installation scientifique, où l'observateur se double d'un médecin. A cette seule condition, il pourra parler avec autorité.

After the performance of a 'star,' anyone who has disregarded the platform and studied the audience from a point of vantage, will have noted violent applause from one section, answered by another section, till the stimulus from these 'foci' has spread and the applause has become general. In this way a persistent group, possibly with no keen artistic motive, may so infect its neighbours and spread the disease that the entire house finds itself applauding, less in approval of the virtuoso than in automatic response to the energies of a few.

Let us carry this a little further. A musical audience is composed for the most part of people who know something about music, and, save in exceptional circumstances, they are familiar with a good deal of what is to be performed. Herein an audience of this kind differs from other collections or assemblages. Partisanship naturally there is, as in sport; a critical attitude of mind, also as in sport: but with this distinction, that the result can be forecast even though the performance fall short of the ideal. In sport the outsider may win, but no matter how futile the rendering, no one can say that Mozart or Beethoven 'also ran.' The musician may deplore a hapless performance and blaze with inward fury at points dropped or nuances exaggerated, but in his mind he carries his own ideal interpretation as a golden secret.

So it is that in music, anticipation founded on earlier study and knowledge paves the way for the outburst, and emotion may be damped or intensified according as a passage is mutilated or some hidden inner part is brought forward to heighten the fabric and enlarge the conception.

The mind that is musically attuned will seize upon these reflections and work in unison with other minds so that there is a unanimity in recognising them. At the same time they form what have just been called 'foci,' and the stimulus affects others. In this form of appreciation, as the result of anticipation, personal judgment is suspended as regards surroundings. The individual mind is so concentrated upon the receptive and æsthetic stimulus that the energy thus accumulated at high pressure must somehow find an outlet. This energy is communicated to others by some process at present imperfectly understood. It may be that a number of people, gathered together for one set purpose, such as listening to a concert, divest themselves to a large extent of that garb of immunity that they wear for ordinary occasions, and by so doing unconsciously render themselves susceptible to external influences which, under less emotional conditions, they would resist, and resist with scorn. So it may happen that the well-founded enthusiasm of a few may stampede an entire audience into an orgy of emotion. An individual in an audience may be so deeply steeped in criticism and appreciation that he is

heedless of his neighbours: they, on the other hand, less apprehending, less capable of profound thought and consequently more susceptible, feel themselves constrained to join in and contribute to the general fracas.

There are two processes involved in listening to music: these are attention and tension. It is the giving way of the second that leads to those outbursts of physical energy known as applause. The strain of listening to music varies according to the temperament of the individual, and the concentration, the enforced silence, and suspension of bodily movement culminate, after a work of considerable dimensions, in a mental and physical reaction which has to find an outlet. What form this outlet takes will vary according as the individual is easily moved or is possessed of self-control. The physical influence, that is the sound, is not heard by all exactly in the same way, but all have a community of interest in it, although the potency of that influence will not be similar in every case. For we have to reckon with the unknowable mental influence.

The temporary but stringent 'repression' of outward manifestations of self during a performance reaches at its close a climax in which the individual expression is often exaggerated, no matter what form it may take. Possibly, too, the mental satisfaction and physical well-being that some feel at the end of a concert may be due to their having been able by their applause to take an active part in the proceedings and so throw off some of their accumulated energy.

The mimetic faculty, which may be dormant or extremely active, can and does effect an adaptability to a given situation, such as a concert in which numbers of people come together for a single purpose. Were the experiment to be tried of an audience giving freedom to its 'repressed' energy by singing at some point in the programme, it might so happen that it would accept a fine performance in a somewhat orderly manner rather than fly to an extreme perilously on the border of hysteria. But would this be safe? Only the other day, when a Welsh audience was invited to sing the Chorales in the 'St. Matthew' Passion, a voice in the audience cried, 'Let us have —.' Heaven knows what a programme would be like if left to an irresponsible 'voice' with no sense of congruity.

It is possible that the Tuppermartinique in music, the Baileyfesticism, will be abandoned: time alone will show. We have become such megalomaniacs in every stage of life and state of death, that the grand scale is over-grand, overstrung. We have passed through a phase of monotony, of unending service, day after day, month after month, to the god of the machine, and irresponsible applause in the concert-room may paradoxically be as much an unconscious protest against the enslaving of the auditor, as the trade-union is exactly the opposite—the limiting of man's scope and a fettering of individuality in any shape or form.

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In close relation with the herd are those people who are not content to be passive listeners but consider it necessary to demonstrate their deep appreciation of the performance. It is their 'hour,' their 'moment,' and they are determined not to lose an instant of it. The worst offenders are those who have not the patience to wait till the end of a song, but 'come in' on the top note. The shop-ballad can often be detected by the device of a heavy chord following the last note of the voice, a concussion which is a concession to the taste of the audience, and a weakness in avoiding an artistic ending—not always an easy thing to write. Such promiscuous applause becomes a habit. An audience has been known to burst out at the *pianissimo* in the last few bars of the 'Liebestod' even before Isolde's last note. Such people have no pleasure in the performance unless they can show their neighbours the extent of their taste, and when others join them they consider it as much a tribute to their own discrimination and example as an appreciation of the music. This is our fourth group.

Audiences perhaps do not realise the attitude of tried performers to constant recalls. An instrumentalist, the greatest of his kind, after several returns to the platform, exclaimed, 'But this is absurd. It is a music-hall.' Oddly enough it is music-hall audiences who know when to stop, and it is rare to find a 'turn' held up.

Sometimes there is more than a touch of malice in what an artist might regard as a compliment. At a concert of no great importance a young lady was playing a concerto. Following the fashion of the day she wore a very tight skirt. But she had not reckoned with the platform. There was a step up, then a few paces past the first fiddles, then a biggish step down to the pianoforte, all in full view of the audience. When she appeared she all but took a header into the instrument, and when the performance was over she just managed to mount the high step. This produced a titter. There was the other step to encounter, and here she had to make an awkward twist to get off the platform. She was recalled four times, not on account of her performance, but because of the joyous spectacle of her struggles in her skirt.

In the days of the Crystal Palace Saturday Concerts a foreign singer, coming second in the programme, after two or three recalls took her stand beside the conductor, whose protests were not concealed, and repeated her number, an aria with a long recitative. The applauding portion of the audience had brought its ballad-concert manners with it, but was not quite prepared to have the whole thing over again. Anyway the lady had the satisfaction of having taken up forty minutes to herself. The concert was so prolonged that everywhere there were empty seats before it was over. Train services do not respect encores.

When audiences take the bit between their teeth the position of the conductor is not enviable, and accustomed as he is to the ways of the platform he cannot but surrender, often in his heart

bewildered by the taste which allows a brilliant performance to slip past 'without a hand,' while claptrap and pretentiousness bring down the house.

In the early days of orchestral music in London it was not uncommon for whole movements of symphonies and concertos to be encored. Something of the kind happened recently. A distinguished pianist, in response to persistent demands from the audience, gave them what assuredly was a surprise. He repeated the greater part of the work which he had just played. Was there not just a tincture of sarcasm in the proceeding? The conductor was powerless. The concert was being managed by an out-of-hand rabble.

There is surely restraint in the appreciation of the finest art, without that excess which pushes even the sincerest effort to the verge of charlatanism and showmanship.

This tyranny of the audience, or rather of some members of it, is an affront to the intelligence. It has just been said that the true concert-goer puts himself into a receptive state beforehand so that he may derive all the profit that he is capable of assimilating. Ill-conceived and ill-offered applause is a destructive agent which intrudes upon that receptive state, and a carefully balanced programme as an artistic unit is torn to rags by the persistency of a rowdy minority. And when the minority has secured its end, and the encore piece is given, it shows what its appreciation and gratitude amount to by letting it pass in silence.

An example was noted at a recent concert. The audience was carefully watched at the end of a concerto, and it was found that little more than fifty per cent. of the people were applauding. (Fifty per cent. may appear an under-estimate, but they can make enough noise, all the same.) The pianist came back, bowed, and retired. The applause was resumed by about thirty-five per cent., increasing to fifty when the pianist reappeared for the second time, bowed, and again retired. The applause was now down to about twenty-five per cent., coming chiefly from three 'foci,' increasing to about thirty-five per cent. when the pianist appeared for the third time. There was now much activity on the part of the 'foci' but not sufficient to stimulate more than about twenty-five per cent. The pianist came back for the fourth time, and played a very short piece admirably. The three 'foci' were watched. When the pianist finished they did not move a muscle: they had got what they wanted: that was all.

In every audience there will be found people prepared to squeeze every ounce out of the performer, demanding, as it were, a bonus, and having so nebulous a sense of fitness that they upset not only their neighbours but also the programme as a carefully thought-out piece of work. It should not be left to a row or two of exuberant school-girls to waste time when the rest of the house has relapsed into silence. It does not occur to them, on a practical point, that they are preventing some of the audience from sitting

out the concert. Such arbitrary assumption of authority and interference with the enjoyment of others is a species of obstruction which has its peculiar habitat in the concert-room, and would not be tolerated anywhere else, except in the House of Commons. The Closure might be borrowed, but who would be bold enough to apply it?

While the encore nuisance is the major horror of the concert-room, there are others equally disturbing. It is *disconcerting* to have knitting or crocheting, *tempo rubato* thrust in your face. At a crowded concert in St. James's Hall, the conductor angrily waved to a lady sitting behind the orchestra, who was wielding, off the beat of course, a huge red fan. It was quite as distracting to the audience who saw two different beats.

Audiences are often apt to forget that there are observances and obligations on their part just as essential as those on the part of the conductor. Perhaps some manager will take the bull by the horns and put notices in the hall that the concert is timed to end at such and such an hour, and if encores are insisted upon the last number will not be played. This drastic proposal would certainly offend some who had come specially to hear that particular work, but it might induce them to police their greedy neighbours and silence them.

The matter, unfortunately, cannot be left to be dealt with by the conductor and the management. They are in a very small, a negligible, minority, and they realise that they cannot control a mob.

But there is a way out. Let the conductor begin the next number, even in the midst of the prolonged applause, after having assured the soloist that no encores will be allowed. The more reasonable will subdue the disturbers with disapproving glances; the applause will die down, and when it has come to an end he will stop the orchestra, and, having secured the attention on which he insists, will coolly re-start the number. There you will have the conductor courageous, and all the people who are musical will rise to him at the end with one voice. But not, please, not, with *Una voce* all over again!

## Ad Libitum

BY 'FESTE'

A recent issue of the *Evening News* contained an interesting article by Mr. R. H. Wilson, late chorus-master of the Manchester Hallé Choir. With most of Mr. Wilson's pronouncements everybody will agree, but I was sorry to see him trotting out the old comparisons between North and South in the matter of choralism. Boiled down, the customary remark comes to this: The volume of tone produced by the crack Northern choirs—especially at one of their annual or semi-annual performances of 'The Messiah'—is far greater than that of any Southern choir: it follows,

therefore, that the choral singing of the North is the better of the two. But does it follow? Comparisons of the kind are of little use unless they are based on performances of the same music—or at least a similar type of music—given under the same conditions. In fact, we may go further and say that in order to be judged fairly the performances must take place on the same occasion. Too often such comparative criticism is made in this way: A critic hears a fine provincial choir under specially favourable conditions (a Festival performance of a well-known work, for example), and is rightly enthusiastic. Six months later he hears another choir (generally a London one) singing under no such special stimulus, and perhaps grappling with new or unfamiliar music. Is he enthusiastic? He is not. He promptly says (in print if he is a professional critic) something to the effect that the singing of the London choir was quite creditable—for London—but that, in regard to sonority, tonal splendour, vigour, power, vim, pep, dynamics, energy, and all the other synonyms for force, it was of course a poor thing beside the best Northern choirs. He may even go on to cite in proof the choir he heard sing a totally different work six months before!

The fact is there is no ground of comparison between (a) a choral society that gives two or three concerts during the season and that confines its efforts to more or less familiar works (or at all events to works in a familiar idiom), and (b) a choir whose object is the revival of neglected works and the performance of contemporary music of the most difficult kind. Of the latter type of body the three best-known examples appear to be the Newcastle Bach Choir and the London Oriana and Philharmonic Choirs. Like the man in the parable, they bring out of their treasury things new and old, whereas the more usual kind of choir generally sticks to the familiar. There is room for both—the one to achieve a model standard of performance, the other to do work that may be described as a blend of salvage and pioneering.

Meanwhile, the listener who hears a famous Northern choir sing 'The Messiah' and the Oriana perform one of its exacting schemes of out-of-the-way music of all periods (often with a selection of languages that suggests a recital by an accomplished soloist—I have heard the Choir sing in Latin, German, and French, in the same programme with no apparent discomfort, and largely from memory)—the listener, I say, who hears these widely diverse types of performance and finds nothing more useful to say than that the Oriana singers do not make so splendid a noise as the Northern choir with its 'Messiah,' gives himself away with both hands. If the two occasions lead to any kind of comparison at all, such comparison ought to be in favour of the Londoners, on the very good grounds of enterprise and versatility.

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Another point in this comparison of North and South that is too often overlooked is the size and disposal of the population. Yorkshire and Lancashire are practically made up of towns big enough to provide ample material for large bodies of carefully-chosen singers, yet not so big as to preclude a strong spirit of local patriotism. Moreover, these towns are compact, and separated by distances so small that the enthusiasts in various centres can follow the doings of choirs other than their own. The disadvantages London suffers owing to its vast area are too well-known to need particularising. In regard to the South generally (apart from London, of course) the population is small in comparison with the North, and the few large towns are separated by great distances. Add to this the well-known temperamental differences between North and South, and it is easy to understand that the choralism of the two districts, like their methods of business and sport, and their amenities generally, will differ not only in kind but in character.

There is a wide difference between a County cricket match at (say) Leeds or Manchester and one at Maidstone or Taunton, and the difference is due to climate, surroundings, and the psychology of players and spectators. Yet who shall assert that Northern cricket is better than Southern on the ground that the crowds are larger and keener? And if, of the two, Northern cricket is technically better—as is probably the case owing to the large proportion of professionals taking part—is it a better *game*? Indeed, one is sometimes tempted to ask if it has not ceased to be a game at all. We in the easy-going South are less keenly competitive in sport, art, and (I am told) even in business. We are neither proud nor ashamed of it. It is mainly a matter of climate. How potent this factor is may be proved by the fact that when a professional footballer is transferred from the extreme North to the South, he usually either loses his form or needs a good part of the season to become acclimatised.

I use these sporting illustrations without apology, because they are the easiest and readiest way of explaining most of the differences between certain aspects of musical life at the top and bottom of England.

Thus it is not without significance that the developments of the musical competition festival in the South tend more and more towards the performance of an important work by the combined competitors. The accent is on 'festival' rather than 'competition.' The element of contest is present, but the test-pieces are extracted from the chosen work, and all the doings of the competitors and judges have for aim the performance of the complete work as a crown of the day's labours. Hence we have a little Hampshire town of less than four thousand inhabitants—Petersfield—turning its 1924 competition into a three days' Bach Festival, in which all the adult choirs did their bit. I myself, last year, saw and heard some hundreds

of rustics from the villages round Winchester give a stirring performance of a Bach Cantata, with a first-rate amateur orchestra and professional soloists, conducted by Mr. Adrian C. Boulton. I say I 'saw' them, because the appeal was almost as much to the eye as to the ear. It was a tonic to observe the tiers of ruddy faces, and to witness the obvious gusto with which the singers rolled out old Bach's long runs. Yet they were singing, not for the sake of getting more marks than anybody else, but for the mere sake of singing. And at another small Southern meeting—Berkhamsted—I heard in 1923 a similar gathering of village choirs sing together a couple of Acts of Gluck's 'Orpheus,' with professional soloists and orchestra. And I must not forget to mention that you may hear a splendid example of the same thing at the old-established People's Palace meeting, and, on a smaller scale, at the South-East London Festival. If anybody tells you that a competition festival cannot flourish without dour throat-cutting contests for pots and other prizes, don't believe them. I hasten to say that what I have stated must not be taken to imply that the other kind of festival is not a fine thing. It is; but I venture to think it is a less fine thing than those I have described. (I add, too, that the non-competitive element is to be met with occasionally in the North; at present, however, it seems to be rather a feature of the South, especially of Surrey and Hampshire.) Anyway, what I have tried to do is to show that the climatic and temperamental differences between the North and South are factors that cannot be ignored in a discussion of the musical merits of those parts of the country. In fact, they are so vital as to make critical comparison almost impossible.

Inevitably this topic raises the question as to the natural endowments of various parts of the country so far as vocal material is concerned. The popular opinion is that the North is blessed with better voices than the South. Certainly the choralists in that part sing with more power. The broader vowels have something to do with the matter, no doubt; but probably the chief reason is that for generations there has been more large-scale choral singing in the North than in the South (chiefly because of the huge industrial population, to whom choral singing would naturally appeal as the easiest and least expensive form of communal art), and that this choral singing has generally been concerned with music of a type in which power rather than subtlety had full scope. This must have developed a traditionally robust type of singing. I have not space to go into this question, but readers who want a reasoned statement on the strength and weakness of Northern choralism generally should read the article entitled 'Music in Yorkshire,' by Dr. Bairstow, in *Music and Letters* of October, 1920. (In this connection it is fair to say that what applies to Yorkshire applies to Lancashire.) Granted the vigour of

Northern choirs, what of the actual voices as heard singly and in small numbers? Some good evidence on this point was given by Mr. Plunket Greene and Mr. Hugh Robertson at the Competition Festivals Conference a year or two ago. As a result of judging in all parts of the country, both expressed their opinion that fine vocal material was very evenly distributed between N., S., E., and W. For some years past my work has taken me over a wide area on both sides of the Tweed, and also across the Irish Channel. I have missed no chance of dropping in at any Festival that I happened to run across. (It is remarkable how frequently the local festival coincided with my visit. Were I not a modest man, I might almost feel that the organizers knew I was coming.) As a result of pretty close listening here are some experiences. (No; I don't forget what I said above concerning the futility of comparing performances heard at long intervals and distances apart. I am merely going to mention certain impressions of a general kind that have been left on my mind after some years of choir-tasting far and wide.) The finest lot of women's choirs I have heard, so far as material was concerned, was in Cornwall; the best mixed choirs of about forty or fifty voices—in Hampshire and Kent; the best large male-voice choirs—Nottingham, Glasgow, and Belfast; the best large mixed-voice choirs—Blackpool; the best junior choirs (girls of 14-16)—Glasgow and London; the best school-singing, elementary and secondary—London, Bedford, and Kent; the best contralto solo voices—Bristol. It must be understood, of course, that this verdict does not always apply to actual performance so much as to material. Sometimes it applies to both.

Thus, I am quite clear about the South generally being better than the North so far as school-singing is concerned. (My 'North' in this sentence does not go beyond the Border. School singing at Scottish festivals is almost invariably of very high standard.) My experience is that the South has the pull in quality and quantity. (In this connection I seem to remember a school choir from the East End of London going to a big Northern Festival some years ago and bagging the chief honours.) Probably the Southern progress in school-singing is due to the education authorities in certain parts backing up the local festival by granting facilities and (I believe) actual financial help to competing schools. For example, at Bedford this year, I understand that about a hundred and fifty school choirs are taking part, with official support of the most practical kind.

Going back by way of finale to the question as to where the best choirs of to-day are to be found, I give the palm to Yorkshire for power, but not for beauty of tone, subtlety of expression, or skill in tackling out-of-the-way harmonic and rhythmic problems. For this kind of merit we look rather to a few choirs whose training and

experience take them over a far wider field than is covered by any Yorkshire choir. Recalling some choral experiences of the past few years, the outstanding performances in my memory are those of the Philharmonic Choir with Delius's 'Song of the High Hills' and unaccompanied items by Holst and Vaughan Williams; the Oriana Choir's second performance of Bax's 'Mater Ora Filium,' and the Newcastle Bach Choir's singing of the 'Great' Service of Byrd, at St. Margaret's, Westminster. The last-named was notable for the mastery of rhythmic difficulties. For tonal splendour I single out the Leeds Choral Union's performance of 'The Apostles,' at Queen's Hall, in 1922. Turning up some notes I made at the time, I find that the magnificence of the tone, the balance, and the clear-cut articulation were the strong points. Much of what was said above is borne out by the fact that I noted as faults a want of appeal in the quieter passages, some poor phrasing, and a lack of *sostenuto* in the quieter singing generally—each of these faults being of a type that we are not accustomed to find in the (vocally) less well-equipped London and Newcastle bodies. What these splendid Yorkshire choirs need is a season or two of grinding at works, old and new, which call for musicianship, elasticity, and subtlety, rather than power. When they can sing Byrd and Bach as well as the Newcastle Bach Choir; Bax, Delius, Holst, and Vaughan Williams as well as the Philharmonic; and madrigals as well as the Oriana Singers, we of the South will be prepared to give the North best in this matter of choralism.

I think it was Mr. Ernest Newman who, a few years ago, annoyed at a want of abandon in the Oriana Choir, made damaging comparisons between its singing and that of Northern choirs, and added his opinion that the shortcoming would disappear if the tenors and basses occasionally beat their wives. Mr. Newman knows far more than I do about the domestic habits of the North, so I presume his implication as to the source of Yorkshire's choral excellence is well-founded. Nevertheless, I do not feel that supremacy achieved at such a cost is likely to attract us Southerners. In our weak, soft-hearted way, we shudder as we visualise a bass of the Heckmondwike Harmonic, with the annual performance of 'The Creation' in view, takin' t' stick to t' missus.

Away back in September, 1923, discussing some questions concerning notation, I alluded to the fact that our present system, though full of absurdities, frequently gives us highly decorative passages, especially when a systematic figure of an undulating character is used throughout. I mentioned certain of the Preludes of the '48,' and some pages of Chopin, and drew attention to the very pretty design in Stravinsky's 'Danse du Diable' from 'L'Histoire du Soldat,'

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wherein four crotchets are clumped together in a very unusual and picturesque manner. I have lately come across some more examples in a Sonata for violoncello and pianoforte by Tscherepnin. Thus, the third movement opens with nearly twenty bars in which the left-hand does nothing but repeat B flat and B natural struck together, and noted in this way:

Ex. 1 *Allegretto*

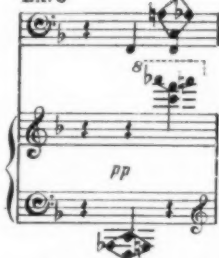
When this queer left-hand part comes to an end, it is only to branch out into this cluster:

## Ex. 2



There are many other conglomerations of the kind throughout, but I have space to do no more than quote a bar from the second movement, in which the 'cellist and pianist both have a similar sort of thing:

## Ex. 3



One naturally asks why a simpler method was not adopted. In Ex. 1, for instance, the notation might have been B flat and C flat; in Ex. 2, F natural and G flat. Presumably the composer was anxious to make it clear that he was juxtaposing major and minor tonalities.

Miss Kate Cholditch-Smith writes, pointing out that the highly-condensed report of her lecture is responsible for the somewhat startling *dicta* on singing quoted in these columns last month. I have space enough to say only that her letter

shows that she doesn't really think that 'deep breathing is a creation of the Devil,' or that a closed mouth is essential to singing. The danger of making pungent and sweeping generalisations during a lecture is that the local reporter seizes on them as 'good copy,' and has no use for the more ordinary context which makes them clear.

## THE SONG-CYCLE IN ENGLAND: SOME EARLY 17TH-CENTURY EXAMPLES

By JEFFREY MARK

In the course of an article which appeared in the October, 1924, number of the *Musical Times*, I had occasion to refer to a song-cycle which is included in Thomas Ravenscroft's 'A Briefe Discourse' (1614). Considerations of space alone prevented me from treating it at any length then, and I was merely able to mention it and quote the text of the second section. This cycle, however, proved to be so interesting, intrinsically and historically, that I determined at some future date to write further upon it. This, with the permission of the Editor, I am now setting out to do.

In the October article, I referred to 'Hodge and Malkyn' (under which title the cycle appears in 'A Briefe Discourse') as possibly the first song-cycle we have in England—and, perhaps, anywhere else. This honour had already been claimed by my friend, Mr. James Walter Brown, of Carlisle, for a song-cycle written by Richard Nicholson, the first Heather Professor of Music at Oxford University. I have not been able to determine definitely which came first, but such a differentiation is of small importance when put up against Mr. Brown's discovery that song-cycles (which are always considered to be a peculiarly 19th-century development) were written and sung two hundred years before then. But while a comparison of these two will not finally establish the priority of either, it will probably be the best way to consider them.

Mr. Brown puts his case in the *Cornhill Magazine* for May, 1920 (the MS. books which contain the cycle are in his possession, and are further described in the same magazine for September, 1921). There he quotes the definition of a song-cycle as given by Grove (*see* under 'Liederkreis, Liedercyclus, or Liederreihe'):

A circle or series of songs relating to the same object and forming one piece of music. The first instance of the thing, and the first use of the word, appears to be in Beethoven's Op. 98, 'An die ferne Geliebte, Ein Liederkreis von Al. Jeitteles. Für Gesang und Pianoforte . . . von L. van Beethoven.' This consists of six songs, was composed April, 1816, and published in the following December:

and is able to show quite convincingly that

. . . whereas the song-cycle has hitherto been supposed to have its origin in Germany so late as the 19th century, it has recently been (his) good fortune to discover one which was composed by an Englishman at Oxford three hundred years ago.

Nicholson's cycle is a setting, for three voices, of a poem in eleven sections describing the wooing of John and Joane. The first section, along with the music, I give below. Mr. Brown has only the Altus and Bassus books of what was once a set of five, but these contain not only the complete words of the



poem but also the Triplex and Bassus parts of the music. The Medius part (in small notes) I have supplied myself, so that it can be played over on the (inevitable) pianoforte:

Ex. 1.

This, the first stanza of the poem, is more or less traditional. As in the case of 'The Wooing Song of a Yeoman of Kent's Son' ('I have house and land in Kent'—referred to and quoted in my October article), the enumeration of the goods and gear of the prospective bridegroom or the corresponding declaration by the bride's father of his daughter's bridal portion (or 'tocher') is a necessary preliminary to all wooing matches, and, as such, a favourite theme which is used in many other English and Scottish variants of the same poem. The remaining ten sections, however, of Nicholson's cycle do not run along the customary lines. Strictly speaking, one or other should continue with his or her list of worldly possessions until some sort of an agreement is arrived at. In this case, the familiar first stanza, with its last line, 'I cannot come every day to woo,' is used as a kick-off for the cycle, but the remainder of the poem was no doubt hitched on to it by some 'rhyme-jingling companion' of the composer's.

Sections 2 and 3 are of the conventional adulatory type, but in Section 4 we are suddenly made aware that Joane is sick 'and vext with mickle pain.' By the end of the next section we are shocked to hear that Joane is dead, while Nos. 7 and 8 give expression to John's lamentations on this sudden misfortune. No. 9, however, as suddenly proclaims that Joane 'is reviv'd again,' and John's joy knows no bounds. It is at No. 10 that the descent 'from pathos to bathos' occurs—a change that affects me not rudely in spite of the 'charming picture of tender love and tragic woe' of the first nine sections, and the rough comedy of the last two. It appears that Joane is not too nice in her tastes, and that an over-indulgence in 'raddish and turnips' had brought about her recent sudden and dangerous indisposition. John is admonitory, not only on the subject of radish and turnips, but also on that of 'kissing and culling,' which he describes as 'flame-catching fuel.' Now, however, that his love is well once more, she is again the tart and self-willed Joane which (maybe) John knows only too well. The text of her reply to John's warning, which brings the cycle to a close, is given here:

John be contented and care not for mee:

I cannot, I will not be ruled by thee.

Kissing and culling is lover's delight;

then say what you will (John) for Joane will have right:

Raddish and turnips (John) ladies love well,

though bagpipes and bellows bee windie and swell.

John if you love me as love you require,

come kisse me and kill me, such death I desire.

The cycle has been described in some detail to show that both the poet and composer have deliberately anticipated a development in song form which even composers writing since Beethoven have not altered to any considerable extent. 'The structure and sequence of the lyrics—which in the MS. are numbered consecutively from 1 to 11,' the succession of moods, in turn adulatory, mournful and rejoicing, and (generally) pathetic and farcical (obviously engineered in the poem so as to give the composer an opportunity to show the variety of his art), and the fact that it is set throughout in D minor—all go to show that the thing was imagined from the beginning as a complete whole.

The same thing is evident in the case of the Ravenscroft cycle. Here the poem is in dialect, and the four sections are concerned respectively with the following stages in the wooing of Hodge and Malkyn:

- (1.) Hodge Trillindle to his Zweet hort Malkyn.
- (2.) Malkinz anzwor to Hodge Trillindle.
- (3.) Their Gongluzion.
- (4.) Their Wedlocke (set by John Bennet).

To keep up the feeling of unity still further all other instructions and headings are in dialect. It is set 'vor Dreble, Meduz, Denor, ond Bazis,' while notes are added that this is the 'Vurst bart,' that the 'Zegund bart vollows'—and so forth. It is all in F major, and I can recognise certain casual phrases and figures which are common to two or more of the sections. This may be accidental, or in some cases due to what may be characteristically Elizabethan turns of (musical) expression, but if it is deliberate, the cycle is still more remarkable in its anticipatory qualities. To show this would take up space which I prefer to use in giving some actual extracts. The text of the first section (Hodge's avowal) is given below:

Coame Malkyn, hurle thine oyz at Hodge Trillindle,  
And zet azide thy Distave and thy spindle,  
a little tyny let a ma brast my minde,  
to thee which I have vound as ghurst as ghinde;  
yet loave ma (Zweet, Zweet, Zweet) a little tyny vit,  
and wee a little Wedelocke wooll gommit.  
Y vaith wooll wee.

The words of 'Malkinz anzwer' will be found in the October article, and below I give the words and music of part of the third section ('Their Gonglusion'), which describes the preparations for the union with Crowds (fiddles), Bagpipes, Harps, and Tabors. (The short phrase of eight notes sung in Canon between the treble and tenor, I somehow imagine to be some recognisable fragment taken from a popular song of the time):

Ex. 2.

Thou geat wee Growdes ond Boag -

pipes, ond Boag - pipes, ond Boag -

pipes, ond Boag - pipes,

Harbes ond Da - bors, ond Boag - pipes,

Harbes ond Da - bors to leend us on to

and ower loaves, to and ower loaves great la - bors, to

and ower loaves great la - bors.

Bennet's last chorus is a cheerful and brisk setting in the following strain:

A Borgens, a borgens vor weale or vor woe,  
So even let dis bleasing Burden goe.

Before giving the few facts which bear on the question of priority (as to date), it is only fair to say that whereas the Nicholson cycle is written definitely for three solo voices, there are indications in 'Hodge and Malkyn' that parts were for 'verse' and others for 'chorus.' In practice this probably meant that in the verse parts the treble, tenor, or medius voice sang the words to their notes, while the viols played the remaining three parts; and that, in the chorus parts, all four voices sang together 'in harmony' and were no doubt doubled by the viols. In short, a consort for solo voices, chorus, and viols, and, as such, taking on some of the characteristics of the cantata as well as the song-cycle. But definition on 'points of form' alone is a dangerous and misleading business. On such considerations some of the most characteristic types in other musical (or literary and dramatic) species are themselves hybrids. Thus 'Comus,' which the majority of people will think of as soon as the word 'masque' is mentioned, is not really a masque at all, but simply a fantastic play with incidental music. In spite of this, I shall continue to think of 'Comus' as a masque, and of 'Hodge and Malkyn' as a song-cycle—which it certainly is, in spirit and unconscious intention.

But to get down to the subject of date. With regard to Ravenscroft's claim, all that can be said is that his 'Hodge and Malkyn' was written some time during or before 1614. From external considerations applied in the same way to 'Joane, quoth John,' Nicholson must yield the honour, for inside the cover of each volume appears the autograph of the owner (and copyist), 'Thomas Smith. Jan. 8. An: 1637'

Mr. Brown, however, in his article, not only gives an excellent account of the cycle, but also ingeniously reconstructs the conditions under which the cycle was composed and sung. He shows fairly conclusively that the part-books were copied out by Thomas Smith\* to be used by a small glee party at Oxford, which included himself and Nicholson as well as two others, Roger Smith at Magdalen and Henry Edmondson of Queen's. Thomas Smith and Edmondson were younger men (the former was born in 1614 and the latter about 1607), but were up at Queen's together certainly while Nicholson was organist at Magdalen (1595-1639). But the former did not come into residence until 1631 (*i.e.*, eight years before Nicholson's death), and if, as Mr. Brown is inclined to think, Nicholson's cycle was composed specially for the little musical society of which Thomas Smith was a member, then of course it cannot have been written before this date. Here Ravenscroft still has the advantage by at least seventeen years.

But I feel that I cannot hold Mr. Brown so rigidly to his own conclusions here, as it is possible that Nicholson's cycle was written much earlier in his life, and that Thomas Smith, then an undergraduate of Queen's, simply *copied* it into the part-books from a MS. of Nicholson's already in existence. Nicholson was an older man even than Ravenscroft, and if he could write a madrigal for 'The Triumphs

\* Born. 1614; in 1660 Canon, and in 1684 Bishop of Carlisle. Smith apparently brought his Oxford part-books with him to Carlisle, for Mr. Brown's two MS. books originally belonged to the Dean and Chapter Library at Carlisle.

of Oriana' in 1601, he could certainly write his song-cycle before 1614. But it is useless to discuss this point further. The facts have been put forward, and there is no means of deciding. The peculiar thing is that two song-cycles should suddenly appear about the same time, and so long before the song-cycle, as a type, was established. And here, before suggesting that these two are quite isolated examples, I must make one reservation, at any rate, in favour of another composition by Nicholson.

This I found in the British Museum. While trying to discover whether the three missing books of Mr. Brown's set were there, I came across another complete set of six part-books (Add. MSS. 17,786-91) which were of exactly the same size and appearance, and were bound together under parchment covers in the same way as Mr. Brown's two books. What is more, the handwriting is the same, so that there can be little doubt that these MS. books are another set used by 'the little Musical Society at Oxford.' The most interesting thing about them, from the point of view of this article, is that they contain a setting, for five voices, of what is called a dialogue—'Joane, quoth John,' also by Richard Nicholson. At first I imagined that this must be another version of Nicholson's other cycle, re-arranged for five voices, but on scoring and comparing I found it to be entirely different in both words and music. What transpires is that this is a part of what was evidently another song-cycle, written from the point of view 'Joane to John,' and thereby complementary to the other, which is (largely) 'John to Joane.' That it is in at least four sections is shown by the fact that the two preserved in these books are numbered 3 and 4 respectively.

The setting of dialogues, usually the nymph and shepherd conversations later popularised by Henry Lawes, John Jenkins, and many others, was just then becoming fashionable, and it is evident that Nicholson was led on from this to compose his song-cycles. The substantial difference is that whereas the dialogues were quick interchanges of short scraps of talk (usually) between a male and female voice, Nicholson gives room for each to express his, or her, sentiments at some length, and does not admit of any interruptions in either case. We have, as a result of this, what we may regard either as two complete song-cycles linked together by the nature of the subject, or one cycle in two main parts (each part, of course, being further subdivided into the usual sections). Ravenscroft's cycle similarly springs from the dialogue-form, although the last two sections (their conclusion and wedlock) are a happy development which makes it still more representative. Below are the words of Part 3 of the British Museum cycle, which go to show that Joane's 'more coming-on disposition' noted (but not apprehensively) by Mr. Brown in the last section of the other cycle, has developed into something quite aggressive in this:

John, quoth Joane, is there such hast,  
looke ere you leape least you make wast;  
if hast you have with mee to wedd,  
more belongs to a brides bed:  
Wherefore thus must you do,  
daie and night come every howre to woode.

While making such claims as I have for these cycles, I realise that it was quite common (more particularly at a still earlier period) to write carols, secular songs, and sometimes madrigals and anthems,

in sections. William Newark, Master of the Chapel Royal Children in the second half of the 15th century, has two 'songs,' each in two sections, in the British Museum (Add. MS. 5,465), and Richard Davy (born c. 1470) has a carol in three sections, another in four ('Ah, blessed Jesu'), as well as a song in two ('Jhoone is sike') in the same MS. William Cornyshe, also, who was born about the same time, has a carol in four sections in this MS., as well as a song in four parts, printed in Hawkins's 'History of Music.' The first lines of each part are given below, and will afford some idea of its quality:

- (1.) 'Ah heshrew you, by my fay.'
- (2.) 'By gode, ye be a prety pode' (pretty body).
- (3.) 'I wiss ye dele uncurteslie.'
- (4.) 'Walke forthe your way.'

But it would be stretching the letter, and certainly the spirit of the definition 'song-cycle' too far to include most, at any rate, of these earlier works. In some cases, the connection between any two sections is scarcely apparent, and in others a longish poem is simply cut up into chunks of convenient length so that each can be given a separate musical setting more or less complete in itself. There are some few which might possibly pose as song-cycles under a very loose definition of the term, but these of Nicholson and Ravenscroft are certainly the first I have come across which can fairly claim a satisfactory priority. I wonder if there is anything between 1614 and 1816 in the way of song-cycles or quasi song-cycles, which will go to show that the early achievement of these two men is not quite so remarkable as it seems to be?

#### NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. GRATTAN FLOOD

##### VII.—WILLIAM MORE

Considering that William More was Harper to Henry VIII., Edward VI., Mary, and Elizabeth, and that he was a well-known composer, it is surprising that even scant details of his life have previously been absent from our musical histories. Yet John Case, of Woodstock, in his 'Apologia Musices' (1588), alludes to the favours bestowed on English musicians, including Taverner, Blitheman, Tallis, and More.

William More was born *circa* 1492, and became blind at an early age—displaying, however, a wonderful taste for the harp. His fame reached the Court in 1510, and in 1511 he was appointed one of the two royal harpers, the other being also a blind performer known as 'Blind Dick.' His first recorded appearance at Court functions was in the pageant presented by Cornish, at Greenwich, on New Year's Day, 1511, on which occasion 'Blind Dick and Blind More,' as we read, 'wore their proper dress of yellow damask.'

Between the years 1512 and 1519 sundry payments and gratuities were given to William More, and, in the year 1520, at Shrewsbury, he was handsomely entertained by the Corporation, the official entry duly recording payment 'for refreshment given to William More, King's Minstrel, who is not only blind, but is the principal Harper of England' (*principalis citherator Angliae*). Other payments are recorded in the King's Books between the years 1520 and 1536.

On April 3, 1537, Thomas Cromwell bestowed a gift of 7s. 6d. on William More, and he gave him a similar *douceur* in 1538. Notwithstanding these

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gifts, More stood steadfast by the old religion, and there is an interesting notice of his services to Abbot Cook, of Reading, in Cardinal Gasquet's 'Henry VIII. and the English Monasteries' (revised edition, 1906). In 1539, Abbot Cook had communication with two other Benedictine Abbots, who were subsequently martyred, namely, Blessed Richard Whiting, of Glastonbury, and Blessed Thomas Marshall (Beche), of Colchester:

When the more active measures of persecution, devised by Cromwell, made personal intercourse impossible, a trusty agent was found in the person of a blind harper named More, whose affliction and musical skill had even brought him under the kindly notice of the King. This staunch friend of the Papal party, whose blindness rendered his mission unsuspected, apparently travelled about from one abbey to another, encouraging the imprisoned monks, bearing letters from house to house, and, doubtless, finding a safe way of sending on to Rome the letters which they had written to the Pope and Cardinals.

A ribald contemporary writer thus commented on More's doings:

I wiss, More, thou wrestest thine harp-strings clean out of tune and settest thine harp a note too high when thou thoughtest to set the bawdy bishop of Rome above the King's majesty.

On November 15, 1539, the Abbots of Reading, Glastonbury, and Colchester were martyred, and on November 20, William More was committed to the Tower (Brit. Mus. Cott. MSS. Titus B), but was released before the end of the year, as his services were required at Court for a pageant on New Year's Day, 1540. Six months later Cromwell was beheaded. More received his customary 3s. a month from 1540 to 1543, and in January, 1544, the Princess Mary gave him a gift of five shillings.

More retained office as Court Harper under Edward VI. and Queen Mary, and in 1554 he had a fee of £18 5s. a year. Between the years 1554 and 1560 his services were in request for the Court plays, and he was retained in office by Queen Elizabeth, though known to be an avowed Roman Catholic, just as was Sebastian Westcote, organist of St. Paul's Cathedral. By warrant dated June 3, 1559, he was given a salary of 12d. a day, to be paid quarterly, 'for life.'

On December 11, 1561, More received livery as Court Harper, but a year later he fell into ill-health, and passed peacefully away on the Feast of the Annunciation, 1564. The official entry in the Declared Accounts (Audit Office) for the year ending Michaelmas 7 Eliz., runs as follows:

Musicians—William More, harper, due for half a year ending at the Annunciation, at which time he died.

There is a fragment of one of More's compositions in the Harleian MS. 7,578, among part-books containing pieces by Aston, Heath, More, Mundy, and R. Johnson. An anthem of his is included in Add. MSS. 30,480-4, dating probably from 1560, while there are anthems and motets by him in Add. MSS. 31,226 and 4,900. His 'Levavi oculos,' arranged for four strings is inscribed: 'Wyllyam More, harpourt to Edward VI.' (Add. MSS. 30,480-4).

## TWO UNPUBLISHED LETTERS OF BEETHOVEN

By JEAN CHANTAVOINE

(Authorised Translation by Fred Rothwell)

I have lately had the opportunity—which I seized with delight and gratitude—of glancing at a precious collection of autographs belonging to the famous prima donna Pauline Viardot, and I am now privileged to copy from it two letters, written by Beethoven, which are not to be found even in the most complete editions of the works dealing with the master.

Both of these letters, though they do not tell us anything essential of Beethoven's life or art, at all events possess the singularly vivid interest of fitting into a series of letters and facts already known, and filling in the gaps of an historical dossier. At the stage now reached in the exegesis of Beethoven's life and work, it does not appear as though one could expect anything more in the future from an unpublished document.

### I.

The first of these two letters is a note, written in ink, every word in Beethoven's handwriting. Here is the original text, along with the English translation:

Es dürften bis morgen abend wohl sicher noch die 2 overturen folgen, und so wird ihnen geholfen, jedoch mit der äussersten Anstrengung. Schreiben sie mir gefälligst, dass man in Graz sicher alles erwartete erhalte, jedoch muss man sich im voraus gefasst machen zur Probe, da die sachen mit dem postwagen zwar nicht zu spät aber auch nur eben zur rechten zeit ankommen werden.—BEETHOVEN.

[Translation]

It is almost certain that the two overtures will follow to-morrow evening, and so you will be out of your difficulty, though the trouble has been very great. Be good enough to write telling me that everything expected has been received at Graz, but we must be ready beforehand for the rehearsal, for with the postchaise everything will surely pass off not too late, and just at the right time.—BEETHOVEN.

At the back of this note is the following remark, written in ink:

Dieses Billet war an mich geschrieben,—RETTICH: und ich erhielt den 23. März.

[Translation]

This note was addressed to me,—RETTICH: and I received it on the 23rd of March.

The said note deals with the benefit concert given by the Ursulines of Graz in 1812, in view of which concert Beethoven had supplied the orchestral requisites. The person to whom it was written, Rettich (whom Otto Jahn calls Öttich, and whom Beethoven in another letter also designates by the letter O), had to do with the convent management. Perhaps he was the steward, or bursar; this would explain the initial 'O' (German *Ökonom*). The two Overtures in question are those of 'The Ruins of Athens' (Op. 113) and of 'King Stephen' (Op. 117).

The Graz concert was the occasion of a correspondence between Beethoven and Varena, the imperial procureur of Graz. About the end of January, 1812, Beethoven wrote to Varena regarding the intended concert, sending at the same time an oratorio ('Christ on the Mount of Olives') and the Fantasia with chorus (Op. 80):

You will also [he said] receive an introduction to 'The Ruins of Athens,' the score of which I will have



copied for you as soon as possible, and afterwards a great overture for the First Benefactor of Hungary.\* Both of these belong to two works which I composed for the Hungarians on the occasion of the inauguration of their new theatre; nevertheless, you will have the kindness to assure me in writing that the two works shall not be given anywhere else, for they are not printed, and will not appear in print for some time to come. You shall receive this latter overture as soon as I have received it from Hungary, which will certainly be within a few days.†

Another letter to Varena, a little later, is dated February 8, by Dr. Kalischer, the compiler of Beethoven's letters. The note above-mentioned, however, proves that this date must be postponed at least a month, for we read in the letter:‡

I received the Overtures from Hungary only yesterday, but they shall be copied as quickly as possible.

The delay, indeed, could not have been more than a few days, and the above-written note, stating that the two Overtures would be sent on the morrow, was received at Graz on March 23.

It is true that Beethoven had had some difficulty about the copyist. This is clear from another letter to Varena,§ in which Beethoven, apologising for having missed the post when dispatching the Overtures, and dreading lest the following post should arrive too late, asks Varena to suggest some more rapid mode of despatch. Another note to Varena returns to the same question.||

As Beethoven evidently did not receive a satisfactory answer from Varena, he addresses Baumeister, the secretary of his pupil, the Archduke Rudolph, as follows, on March 12, 1812:¶

Please send me the Overture to the 'Nachspiel' of the first Benefactor of Hungary; it must be copied quickly, and sent at once to Graz on behalf of the poor, to be given there. I consider myself only too happy when, for such benevolent aims, my art can be used. You need only say that to H.I.H. our gracious master, and he will certainly let you have it, all the more as you know that all my own slender intellectual powers also belong to H.I.H. As soon as the Overture is copied, I will return it to H.I.H.—Yours very truly, &c.\*\*

The concert finally took place, but neither the Ursulines of Graz, for whose benefit it had been given, nor Varena, nor Rettich showed themselves in any great hurry to return the orchestral music. Consequently on May 8, 1812, Beethoven writes to Varena:

HONOURED SIR,—Still ill and very busy, I could not answer your letter. How could you have had thoughts not in keeping with my character? I really ought to be angry; it would have been better if you had sent the music immediately after the concert, for that was the time when I could have had it performed here. Unfortunately it came too late, and I say unfortunately because I could not spare the venerable ladies the cost of copying. At any other time I would on no account have charged for the copying, but just at this moment I was worried with all kinds of misfortunes which prevented me doing what I should have liked. Probably Herr O., his otherwise zealous goodwill notwithstanding, delayed to inform you of this, and so I was obliged to have the copying paid to me by him.††

\* The Overture of 'King Stephen.'

† 'Correspondance de Beethoven' (Paris, Calmann-Lévy), pp. 97-98.

‡ Kalischer: 'Beethoven's Sämtliche Briefe,' ii., p. 62.

§ Kalischer: 'Beethoven's Sämtliche Briefe,' ii., p. 74.

|| *Ibid.*, pp. 75-76.

¶ The date, given in brackets by Dr. Kalischer, is hypothetical.

\*\* Kalischer: 'Beethoven's Sämtliche Briefe,' ii., p. 72.

†† Kalischer: 'Beethoven's Sämtliche Briefe,' ii., pp. 79, 80.

The following year, Beethoven on a second occasion had to send some of his compositions to the Ursulines of Graz, for another concert. This time, the sum of a hundred florins was remitted to him for copying expenses; he accepted this, believing it came through the intermediary of ex-King Ludwig of Holland, who, living in retirement at Graz, 'perhaps took many things from the Dutch, not altogether in a lawful way.\*

As we see, the above-quoted few lines, insignificant though they be to the cursory reader, are valuable to the investigator. They constitute the missing link in a relatively important chain, one that may henceforth be regarded as restored to almost full strength.

## II.

The second letter, addressed to Maurice Schlesinger, the Parisian editor and founder of the well-known *Gazette Musicale*, was only signed by Beethoven. It was throughout written by Carl—the greatly-discredited nephew—who had a dainty, almost feminine handwriting, and frequently acted as his uncle's secretary. Here follow text and translation:

Wien, am 22ten April, 1826.

WERTHER FREUND,—Eben erhalte ich Ihren Brief vom 13ten April. Ich beantworte ihn eben so schnell, damit bald die Lücke, die in unserem Verkehr entstanden ist, wieder ausgefüllt werde; und melde Ihnen, dass in 14 Tagen, höchstens 3 Wochen, wieder ein neues Quartett vollendet seyn wird. Den Betrag von 80 fl. bitte ich Sie, unverzüglich in K. K. Dukaten in Gold, anzuweisen. Machen Sie aber jetzt keinen Aufenthalt denn von allen Seiten ist jetzt Nachfrage nach Quartetten, und es scheint wirklich, dass unser Zeitalter vorrückt. Ich erfuhr aus Ihrem Schreiben, dass Sie meine Schrift missdeutet haben, denn nicht meinem Bruder, sondern Mathias Artaria habe ich das Quartett gegeben; mein Bruder aber war ebenfalls bei Biedermann. Sie sehen also wohl, dass rücksichtlich dieses Quartetts nichts mehr zu ändern ist. Die andern Quartetten und Quintetten anbelangend, die Sie zu haben wünschen, werde ich suchen, selbe baldmöglichst zu vollenden.

Für ihre freundschaftlichen Gesinnungen dank ich Ihnen herzlich: was die Reise nach London betrifft, so werde ich mich darüber bey nächster Gelegenheit erklären.

Ich bitte Sie, mit der Anweisung des Honorars zu eilen, u. mir zugleich den Ort anzuzeigen, wo ich dasselbe zu empfangen habe, gegen Ablieferung des neuen Quartetts.

Auch werde ich die Partitur des Quartetts in A moll dort abgeben; welches ich Ihnen schon längst geschickt hatte, weiß ich nur eine Nachricht von Ihnen erhalten hatte.

Ich wünsche Ihnen alles Gute u. Schöne, u. verharre stets mit Freundschaft u. Anhänglichkeit.—Ihr ergebenster, BEETHOVEN.

Auch ich als Schreiber dieses danke Ihnen herzlich, dass Sie sich meiner erinnern haben, u. wünsche, dass Sie Ihr Versprechen uns recht bald in Wien wieder zu besuchen, in Erfüllung bringen möchten.—KARL.

Monsieur Maurice Schlesinger,  
Rue de Richelieu, 97—Paris.†  
[Translation.]

Vienna, April 22, 1826.

DEAR FRIEND,—I have just received your letter of April 13. The reason I am replying so soon is that the gap that has come about in our correspondence may be filled. Within a fortnight, or three weeks at most, a new quartet will be finished. Will you kindly send

\* Kalischer: 'Beethoven's Sämtliche Briefe,' ii., p. 132.

† Close to the address is the following manuscript annotation of the firm of Schlesinger: '1826—Beethoven—Vienne. Réponds le 3. Mai.'



me, without delay, 80 imperial gold ducats. Do not delay any longer, for now I am being asked for quartets on all sides; it really seems that the age is advancing. From your letter, I see that you misunderstood what I wrote to you, for it was not to my brother but to Matthias Artaria that I gave the quartet; my brother also happens to have been at Biedermann's. And so you see that there is no longer any change to make regarding this quartet. As regards the other quartets and quintets you wish to receive, I will endeavour to finish them as soon as possible.

I thank you heartily for your friendly feelings towards me; concerning the journey to London, I will take the next opportunity to explain myself.

Will you kindly hasten the payment of the fees, and tell me immediately where I can receive the money in return for delivery of the new quartet?

I will also enclose the score of the Quartet in A minor; I should have sent it to you long ago, had I received a line from you.

I wish you every possible good, and ever remain, in friendship and attachment,—Your most devoted,

BEETHOVEN.

I also, as writer of this letter, thank you cordially for remembering me. I desire that you speedily put into execution your promise to visit us again in Vienna.

—KARL.

Like the preceding note, this letter hints at a whole series of negotiations, and completes the correspondence relating thereto. It is known that Beethoven had indeed sold to Schlesinger, the publisher, whose firm was established both at Berlin and at Paris, the Quartet in A minor, Op. 132, and that in F, Op. 135, which appeared as posthumous works in September, 1827, six months after his death. Beethoven's connections with the Schlesinger firm have been the subject of an important study by Dr. Kalischer,\* as well as of a commemorative pamphlet, full of interesting documents, published by the firm of musical productions, Robert Lienau, of Berlin,† on the occasion of the hundred-and-fiftieth anniversary of the birth of Beethoven.‡

We may compare this letter with the two published under the numbers 1,145 and 1,149 in the Kalischer edition, both addressed to Carl. The editor gives the summer of 1826, in brackets, as an approximate date. The above letter proves that this date should be three months earlier—i.e., April, 1826.

The first of these two letters is a note addressed to Carl, and written on the back of a receipt from Schlesinger. It runs as follows:

I, the undersigned, certify that I have acquired two Quartets as my own property, for one of which I will at once pay 80 ducats in gold here, and the other will be received for me in Vienna, by H—,§ of this place, who will likewise pay the honorarium of 80 ducats in gold on delivery of the same. ||—M. SCHLES[INGER].

\* Dr. Alfred Kalischer: 'Beethoven und seine Zeitgenossen', 'Beethoven und Berlin' (Berlin, Schuster u. Löffler), chapter entitled 'Beethoven, die Schlesingersche Musikalienhandlung und A.-B. Marx', p. 280, et seq.

† Successor of the firm of Schlesinger, Berlin.

‡ Ludwig van Beethoven und seine Verleger S.-A. Steiner und Tobias Haslinger, Ad.-Marx Schlesinger in Berlin, &c., bearbeitet von Dr. Max Unger (Berlin and Vienna, Schlesingsche B. und M. handlung, Rob. Lienau; Carl Haslinger qdm. Tobias s.d. 1920).

§ According to Dr. Kalischer, this was the Viennese banker, Henckstein; the Schlesinger-Unger pamphlet conjectures the name of Eremann, which Beethoven may have confused with that of Biedermann, Schlesinger's business man at Vienna.

|| Beethoven had already received 80 ducats from Schlesinger for the two Quartets (receipt dated September 10, 1825, published in the Schlesinger-Unger pamphlet, p. 91).

The second note is written by Beethoven to his nephew, Carl, in French:

Faites comme vous croyez de cette lettre à S[chlesinger], de donner ou que non, ce dépend tout à fait de votre intention.

Manifestly this refers to the rough copy of a letter written by Beethoven, which Carl had to copy and send to Schlesinger; doubtless this letter is the one we have just read.

To come to the contents of the letter itself, the very terms reproduce, almost word for word in places, those of the letters published by Dr. Unger in the commemorative pamphlet of the Maison Schlesinger-Lienau, under numbers 113 (Baden, July 19, 1825), 114 (copy, Baden, July 15, 1825), and 120 (Vienna, May 31, 1826).

The Quartet whose completion Beethoven announces 'within a fortnight, three weeks at most,' is that in F major. It was really finished only on October 30, 1826, at Gneixendorf, where Beethoven was staying with his brother, Johann, in the country.

The Quartet given to the Viennese publisher, Artaria, is that in B flat, Op. 130, composed in 1825, and played for the first time at Vienna by the Schuppanzigh Quartet on March 21, 1826. This Quartet had then as its *Finale* the 'grande fugue,' afterwards published separately (in 1827) as Op. 133. It was only in November, 1826, that Beethoven, in the Quartet in B flat, replaced the fugue by the permanent *Finale*.

The word 'quintet' is of particular interest in this connection. It confirms the suggestion that Beethoven was again contemplating, in the last year of his life, the writing of a work of this kind, which would have been his first since Quintet, Op. 16, for pianoforte and wind instruments (1797), and Quintet, Op. 29 (1801).\*

The project of a journey to London was caressed by Beethoven and encouraged by the London Philharmonic Society, as well as by Moscheles, the pianist. Death was to prevent its realisation.

Carl alludes to the visit of Maurice Schlesinger to Beethoven in 1825, when Beethoven was *en villégiature* at Baden.† Carl, who is very sociable and fond of amusement, is quite naturally desirous, for his part, of seeing a repetition of such visits, which were generally accompanied by pleasant reunions in some cabaret or other.

At the present time, Beethoven's life is known in sufficient detail for the slightest unpublished document relating thereto to acquire special value and importance through its connection with other documents and facts on which it throws—or from which it receives—light. Such, it seems to me, is the case with these two letters which now appear, for the first time, in the pages of *Le Ménestrel*.

\* On July 3, 1822, Maurice Schlesinger wrote from Paris to Beethoven: 'I should be very happy if you would kindly write for my father [the Schlesinger of Berlin] or for myself a few quartets and quintets, at your convenience.' (Schlesinger-Unger pamphlet, No. 122, p. 95.) On the other hand, in a letter to Moscheles, Schindler affirms that Beethoven, before dying, had just finished the first two movements of a string quintet, intended for the publisher Diabelli, at Vienna.

† See the Canon written by Beethoven for his visitor, with a few lines of greeting, September 26, 1826; Kalischer, 'Beethoven's Sämtliche Briefe,' pp. 193-194; also Beethoven's letter, No. 115, in the Schlesinger-Unger pamphlet.

## The Musician's Bookshelf

'Schubert.' Par Théodore Gérold. ('Les Maîtres de la Musique,' vol. 32.)

[Paris : Alcan, 9 fr.]

Schubert has waited rather long for his volume in this celebrated collection of Masters of Music. He comes thirty-second. This argues a lesser esteem for Schubert among French music-lovers than here. In England he would assuredly have been put long before Smetana, Moussorgsky, Lulli, Meyerbeer, and Schütz.

A good little volume has now come, written by a serious and sincere admirer of Schubert. It is true it is not the sort of book on Schubert one would have expected from a French critic. What was perhaps to be expected was a little less serious admiration and rather more vivacity and picturesqueness in 'placing' the composer. But M. Gérold is knowledgeable and sound, while suppressing all inclination towards ironic expression.

English readers have of course Sir George Grove's celebrated article on Schubert, and anything more said on the subject here would have to make a very great effort indeed to supersede it. The Frenchman has not such a rival. For the Life we shall still go to Grove, who is much fuller, rather than to Gérold.

M. Gérold begins his discussion of the works by eighty-four pages on Schubert's songs. 'Although Schubert tried his hand at nearly all the shapes and forms of music, the song is the true centre of his activity.' Schubert was writing songs as a school-boy of fourteen—and songs of no ordinary sort. What influences had borne on him? M. Gérold says, first of all, Zumsteeg, then Reichardt, and, thirdly, 'some few reminiscences of Mozart.'

He gives a sketch of German song in the 18th century. Schulz is to be esteemed for having set his face against worthless song-texts. Reichardt, 'a man of ingenuity and great activity,' set to music the best German poets, and some of his songs have still 'a real musical value.' Zelter, Goethe's musical adviser, left songs which do not cut too bad a figure, even considered alongside Schubert's. But the ballads of the Stuttgart composer Zumsteeg influenced far more deeply than these men the young Schubert. There had been few Viennese song-writers. Steffan, Marie Antoinette's music-master, published an amiable and popular set. There was Mozart's 'Violet,' and the rather scanty masterpieces in this form of Beethoven's. Ranking Zumsteeg at the highest possible, one is none the less perpetually amazed at the immense advance in variety and depth of beauty made by Schubert over all his predecessors.

M. Gérold deals with the formidable mass of Schubert's songs by grouping them first according to the poets. He makes the point on p. 73 that Schubert was spurred to romantic innovations by the strange, unearthly suggestions of the poems of Ossian, which captivated him in his eighteenth and nineteenth years:

The mysterious element predominating in these poems, the grandiose pictures of nature they contain, and the rhapsodic character of several of them, vividly struck the young man's imagination, and determined him to seek out new means of expression.

No one now reads Ossian, and no one even sings Schubert's settings. They might be looked up for one of Mr. Gerald Cooper's 'out-of-the-way' concerts, and so might Schubert's enormously long ballad (from Schiller), 'The Diver,' which M. Gérold analyses. It came a couple of years before 'The Erl-King.'

One of the strange things about that miracle, 'The Erl-King,' is that two or three years later a young North German, Loewe, without any possible knowledge of Schubert, wrote an acceptable setting to the ballad—one which, if it had not been for Schubert, would have taken the fancy of the world, as it has, indeed, taken the fancy of the Germans. M. Gérold gives us quotations from the 'Erl-Kings' of Reichardt, Zelter, and Loewe. He is generous to the little men. 'Loewe conserves better than Schubert its true ballad character.'

Some of the songs which M. Gérold discusses the most fully are: 'The Dwarf,' 'Prometheus,' 'To the Lyre,' 'The Young Nun,' 'Tartarus,' and 'Man's Limitations.' He notes by the way several of the unjustly neglected: 'Kriegers Ahnung,' the settings of Höfely, 'To the Setting Sun' (Kosegarten), and 'Sehnsucht' (Schiller). He is puzzled to know what are the three 'mock suns' at the end of 'The Winter Journey.' He suggests that two of them are the eyes of the beloved, the third the poet's life. But Mr. Fox-Strangways has told us in his argument: 'I have just seen a curious sight, three mock-suns. I once had three suns—Love, Hope, and Life. Two are set; I wish the third were.'

When M. Gérold comes to the choral songs of Schubert the ground is much less familiar. The fine 'Song of the Spirits on the Waters' (eight-part men's choir and strings) is analysed. It is obviously the thing for Blackpool. Arriving at the pianoforte works our author, as a good Frenchman, protests against 'Moments Musicaux' (for *musicaux*), a solecism which still appears sometimes—is does 'Moment Musicale'!—on London programmes. The faulty French was not Schubert's but that of some of his publishers. He praises the 'Grand Duo' in C for pianoforte, four hands, and reminds us that Joachim scored it. Is not that a reminder worth picking up?

The chamber musician will say that the Trios, Quartets, and Quintets are too summarily treated. M. Gérold points to one of the numerous links between Schubert and Wagner, comparing the *Scherzo* of the 'Death and the Maiden' Quartet with Siegfried's Forging Song.

Too little has been made of Wagner's debt to Schubert. Compare Siegmund's 'Spring Song' with Schubert's 'Erlafsee,' at the words 'Regungslos der blauen Schoos.' And is not there a germ of 'Lohengrin' in the last page of 'Die Erwartung'?

M. Gérold deplores the loss of the 'Gastein Symphony,' with a full assumption that it indeed existed as an original work of 1825. In his catalogue it figures as 'Symphony No. 8, in C major.' He does not tell us how he learnt the key of this disappeared—or, possibly, mythical—work. He suggests that Schubert may have regarded the 'Unfinished' Symphony as quite enough finished. After all, there are Sonatas of Beethoven in two movements, not known as 'Unfinished' Sonatas. The great C major Symphony 'has, indeed, in its structure something of the monstrous. But by the side of that there is in it a richness and incomparable beauty.' Sad are the few pages given to Schubert's incessant and futile attempts at success in the

opera-house. Summing up, M. Gérold is quite indisposed to allow that later song-writers, such as Wolf, seriously rival his hero :

In spite of intense labour and the resources of a much more advanced art, Wolf does not attain to the result of Schubert. Apart from some most beautiful songs of a contemplative, jovial, or dramatic character, his compositions leave us indifferent, or even repel us.

The Appendix is valuable : a full catalogue of the works, with the date of each composition, including the songs individually (German titles).

C.

'Romantische Harmonik und ihre Krise in Wagner's "Tristan." By Dr. Ernst Kurth.

[Berlin : Max Hesse.]

Starting from the two propositions that 'the romantic period is that during which composers were most concerned with harmony,' and that 'harmonics are reflexes springing from the unconscious,' Dr. Kurth has written a book which stands as a monument of hard work and hard thinking, and provides the reader with plenty of opportunities for both. It is a difficult book—chiefly, perhaps, because the subject is practically boundless. It is a blend of abstract aesthetics and practical analyses; and the connection between the facts considered and the philosophy woven around them is at times elusive. The vocabulary—although there is no sign of looseness in the way Dr. Kurth uses his words—is in itself baffling.

There can be no questioning the interest, generally speaking, of the thorough analyses of processes, of their origin and consequences—technical and æsthetic—which Dr. Kurth gives; devoting, for instance, fifty pages to the first chord in 'Tristan,' and the part played by it throughout the score.

Each process is thus described and dissected, compared with similar processes used by other composers, from Schütz and Bach to Moussorgsky and Turina.

Some time ago a pamphlet was issued to serve as introduction and guide to Schönberg's 'Treatise of Harmony.' If something of the kind was done for Dr. Kurth's book, it would be, I am sure, of great benefit to the average student.

M.-D. C.

'Grundlagen des Linearen Kontrapunkts.' By Dr. Ernst Kurth.

[Berlin : Max Hesse.]

Of nearly equal bulk is this other work by Dr. Kurth. And here again the reader will do well carefully to ascertain and commit to memory the full meaning of each term used if he wishes to follow the author's progress—which is certainly not along the line of least resistance. However, we are on firmer, better defined ground. Once the initial difficulties are mastered, we find that we are learning a good deal from Dr. Kurth's handling of his subject. The third part, devoted to Bach's melodic style, occupies about two-fifths of the book, and every word in it is worth reading and digesting—that is, provided it be granted that there is something to learn from the scrupulous investigation of every particular, however minute, of a great composer's music. Nothing of the kind has yet been attempted with regard to Bach's style. One of Dr. Kurth's chief merits is that he deals with the musical aspect of the matter only, without ever a word of the associate significance upon which other writers—Schweitzer, for instance—lay a good deal of stress.

Again I think that a digest might be issued in order to facilitate the study of this most useful contribution to the technical literature of music.

M.-D. C.

'Prince Serge Wolkonsky : My Reminiscences.'

[Hutchinson. Two vols., 36s.]

Prince Serge Wolkonsky was director of the Russian Imperial Theatres for two years, 1899-1901. He was born with a silver spoon in his mouth. He had not only birth and wealth, but also brains and a keen sensibility for the Arts; and at the end of his two volumes we decide that he had a good heart too. A very gentle, music-loving Muscovite prince :

And now [he says, writing at Moscow in 1921], having been cast out of the room in which there is a pianoforte, I have not played on one for nearly five years. I am told that I, as a 'professor,' have a right to a pianoforte and also to two rooms, but I cannot count that as a right after which one has to hunt.

He marvellously survived the great upheaval, and the very moderation in the telling of his story the better brings home the nightmare of it. After he had seen his estates laid waste, his library rifled, his friends and relations murdered, it was a comparatively small thing to be deprived of a pianoforte, but it was a very real deprivation. The Prince is a musician.

He came of an art-loving family. In his young days Tchaikovsky encouraged his musical ambition; but not so Anton Rubinstein. In a Petersburg drawing-room a hostess demanded of our author that he should sit down to the pianoforte after Rubinstein ('just imagine, after Rubinstein!'), and play some of his compositions. Afterwards he heard that Rubinstein said: 'He has capacities, but nothing will come of them—he is a Prince.'

We have often heard the story of the aspiring youth whose artistic ambitions are crushed by poverty and obscurity. Prince Wolkonsky, through the very eminence of his family, was doomed to be frustrated, and to be a dilettante all his life. Still, until 1917, he had a good life. He heard everybody, knew everybody.

He describes the four singers who made the greatest impression on him. They were Panaeva, for whom Tchaikovsky wrote his songs; Alice Barbi; the Wagnerian soprano, Litvinne; and the fourth, Madame Jean de Reszke (*née* de Mailly). The Prince accompanied Patti when she sang at Petersburg in 1905. Afterwards he said to her young Swedish husband, 'How wonderfully she sings!' and had the answer, 'Yes, is it not wonderful how well my wife's voice has been preserved—and at her age, too!'

In Prince Wolkonsky's young days, Italian opera was the rage with fashionable Russians :

Italianism was the height of art—they could not feel Russian music at all. Rimsky-Korsakov called forth laughter and derision. I was at the first performance of 'Boris Godounov'; the opera failed completely amid hisses and laughter.

Russian opera was given its chance by a fine, bold, autocratic stroke :

As long as the Italians were at Petersburg, the Russian opera could not develop. The decided step that Alexander III. took—the suppression of the Italian opera—was necessary to raise the Russian opera. By his order the Italian opera was abolished, and the Great Theatre was given over to the Russian opera; the public had no option. There are certainly not many

examples in the history of art where an entirely extraneous and mechanical measure has had such inner influences. Placed in the front rank, deprived of rivals, the Russian opera developed till in a few years it attained a degree of independent value.

Tchaikovsky formed a bridge between Verdi and Rimsky-Korsakov, and Prince Wolkonsky allows him a very important historical function, but small intrinsic worth:

The whole of Tchaikovsky's works will, of course, fade away into the past; they will not outlive the century; he will fade and he will fade quickly; but quite apart from his value, and with the change it will experience with years, Tchaikovsky marks a turning point.

Russian opera-singers were not always the dramatic artists we have known. Prince Wolkonsky, when director of the Imperial Theatres, was ridiculed for suggesting an improved diction:

But then Chaliapin appeared, and what the director of the theatres was unable to instil, their colleague of genius succeeded in teaching them. The singers . . . suddenly understood that Chaliapin's whole strength lay in the part that *the word* played in his singing, and what an important place consonants have in sound.

Those two years in the Imperial Theatres bristled with difficulties. Opera-singers are supposed to be difficult to manage, but who says that who has tried ballet-dancers? We hear comparatively little of the singers. The dancers were the handful, and one of them, Madame Kshesinskaya, brought about his downfall—Kshesinskaya, who

. . . through the Grand Duke Sergei Mikhailovich, with whom she was living, was able to ascend as high as the Emperor, who, in memory of the close connection he had formerly had with her, granted her every request.

This charming dancer (who danced in London in one of the Diaghilev seasons) refused to wear a farthingale in a certain ballet. The director fined her. She brought the highest of influences to bear, and the fine had to be remitted, and the Prince threw up his post. The Prince had, long before that, a tiff with M. Diaghilev himself, to whom he pays, all the same, a handsome tribute. He gave to Diaghilev the editorship of the 'Annual of the Imperial Theatres.' But 'Diaghilev had a talent for raising all in opposition to himself,' and some question of discipline developed such difficulties that the brilliant editor was dismissed. 'Diaghilev is a man of strong will, capable of stepping over corpses to attain his end.' The two did not speak for ten years.

One of the Prince's achievements was the famous revival of Rimsky-Korsakov's 'Sadko,' of which that composer speaks gratefully in his memoirs. Rimsky reproaches Wolkonsky's predecessor, Vsevolozhsky, for neglect of his operas—an injustice, says our Prince, for Alexander III. was to blame. That Emperor always scratched Rimsky's name from the opera prospectus.

The volumes are diffuse, and the English is execrable (regardless of grammar, it knows no difference between 'as' and 'like,' or 'will' and 'shall'). But we get to like this musical Prince; if there had been more of his sort, Russia would hardly be in its present plight. C.

'Music and Boyhood.' Some suggestions on the possibilities of music in public, preparatory, and other schools.' By Thomas Wood.

[Oxford University Press, 3s. 6d.]

The latest addition to the admirable 'Oxford Essays.' The author is music-master at Tonbridge, and these chapters are the result of notes made and experiments tried at that school during several years. Dr. Wood covers the ground thoroughly, from a classification of the boys (the basis being notes made on the musical condition of every new boy during five years), through sing-songs, musical clubs, school choir organization, concerts, chapel services, winding up with some notes on the cultivation of good taste, and an appendix consisting of specimen programmes of concerts, organ recitals, &c. Dr. Wood has two qualities of prime importance in a task of this kind—enthusiasm and a sense of humour. His keen and commonsensible little book should be in the hands of all manner of folk who have to teach or introduce good music to a crowd. As an example of his regard for small practical points, we mention that he does not disdain to discuss the importance of looking after the proofs of concert programmes. He truly says that a bad howler will sometimes ruin an item's chance, and he cites a programme

. . . made up of *Lieder*, songs of irreproachable respectability by composers of unquestionable standing. . . . It was a painful moment when all too late the Secretary's eye was caught by a title that seemed out of place in that august company. He knew he had written 'Im Herbst,' but the printer announced 'I'm Herbert'!

H. G.

'Covent Garden and the Royal Opera.' By Richard Northcott.

[The Press Printers, Long Acre, 15s.]

A new, enlarged, and revised edition of a book that appeared in 1921. It seems to contain everything that one would look for in such records. Mr. Northcott presents his facts in the plainest possible way—rather too plainly, perhaps, much of the book being cast in the unattractive form of lists and tables. A strong point is the illustrative side; there are a hundred and sixty-one portraits of singers and conductors—the largest number [says the author] that has appeared in any book in England or America. Facsimiles of early playbills, &c., add to the interest. As Wisden is to the cricket enthusiast, so is this volume to the opera-goer; and it is well-nigh indispensable to journalists, lecturers, and all whose need is for a great mass of facts in an easily consultable form. But the price seems rather stiff for a little over a hundred pages in paper covers.

H. G.

'Carl Maria von Weber, seine Persönlichkeit in seinen Briefen, &c.' Compiled by Prof. D. O. Hellingham.

[Freiburg: Herder. 4 marks.]

A useful and readable compilation in which excerpts from Weber's letters, diaries, and other writings, and from the writings of his contemporaries, tell their own tale. It is all the more useful, because no collected edition of Weber's letters exists; nor are his diaries published. M.-D. C.



'Die Lieder von C. M. von Weber.' By Dr. Max Degen.

[Freiburg: Herder. 2 marks.]

There was so far no monograph on this subject. The songs are carefully analysed from the point of view of form, harmony, and prosody. The author rightly points out that, with Weber, songs were a mere sideline, but that his contributions are not unworthy of attention. M.-D. C.

'Wilhelm Speyer der Lieder-Komponist.' By Edward Speyer.

[Munich: Drei Masken.]

Wilhelm Speyer (1790-1878) wrote several hundred songs, little known nowadays, and chamber music, which is likewise forgotten. His life, judging by the large and handsomely-illustrated volume now before us, must have been full of interest. He came into contact with Méhul and Boieldieu, Weber and Spohr, Ries, Berlioz, Cherubini, Liszt, Marschner, and many other composers. The book contains a large number of hitherto unpublished letters from most of these, and constitutes a useful contribution to the musical history of the times. M.-D. C.

'Analyse von Chopin's Klavierwerken.' By N. Leichtentritt.

[Berlin: Max Hesse.]

This is, first and last, a book for the student of composition. Each one of Chopin's works is analysed from the rhythmical, harmonic, and structural point of view. The harmonic analyses are founded on Riemann's system, but are carried out in a way that renders them quite intelligible even to readers who are unacquainted with this system. A remarkable feature is that the form of a work is often represented by sketches, some of them purely schematic diagrams, others more boldly imaginative—e.g., the analysis of the Etude, Op. 10, No. 8, is illustrated by a couple of architectural designs with perspective all complete—or almost. M.-D. C.

'Lehrbuch der Harmonie und der Elementar Composition.' By Johannes Schreyer. New edition.

[Leipzig: C. Merseburg.]

One of Gavarni's most famous cartoons depicts an endless vista of *lorettes* along a Paris boulevard, and the legend reads: 'Dire que tout cela mange tous les jours: c'est ça qui donne une crâne idée de l'homme!' When I see the countless primers of harmony and composition that are put on the market—there is, as a rule, not a penny to choose between them—I likewise feel 'que ça donne une crâne idée de l'étudiant en musique.'

This particular primer, however, is not only good of its kind; it possesses distinctive features. For instance, a long quotation from Marpurg (of all people in the world) to the effect that consecutive fifths and octaves do not always offend the ear, and should therefore not be forbidden as a matter of principle.

Finding the author free from so many superstitions (he points out, for instance, that certain fifths and octaves in Beethoven's works need not be ascribed,

as they are by Riemann and others, to 'misprints'), I was painfully surprised to encounter his analysis of the initial motive in Liszt's 'Faust' Symphony, in which he yields to one of the worst superstitions in trying to reduce the tonal indefiniteness of this motive to some kind of tonal order.

A musician [he writes] will mentally rectify the first two bars, conceiving them, say, as:



The very notion makes me shudder.

M.-D. C.

'Proceedings of the Musical Association. Fiftieth Session, 1923-24.' Pp. 156.

[Leeds: Whitehead & Miller, £1 1s.]

These papers have appeared, condensed, in the *Musical Times*, but such lectures should be read *in extenso*. Sir Henry Hadow's discourse on 'The Balance of Design and Expression in Music' is in three sections; the remaining papers are by Arthur A. Pearson ('Comedy and Drama in Folk-Song'); George Dyson ('Criticism of the Living'); Sir Richard Paget ('The Musical Nature of Speech and Song'); and Jeffrey Pulver ('Violin Methods Old and New').

We have received No. 28 of the 'Journal of the Folk-Song Society.' (Taunton: Barnicott & Pearce.) The issue is devoted to examples of Manx Folk-Song, and contains a rich and varied collection of tunes, a couple of Cante-Fables (Manx fairy-tales), and the usual interesting letterpress, notes, &c.

#### BOOKS RECEIVED

[Mention in this list neither implies nor precludes review in a future issue.]

'Edouard Lalo.' Par Georges Servières. Pp. 127. Paris: Henri Laurens, 5 fr.

'The Borderland: Some Problems of Insanity.' By Theo. B. Hyslop. Pp. 310. Philip Allan, 32s. 6d. (Contains chapters on 'Health and Disease in Art,' and 'Music, Literature, Science, and Religion.')

'The Psychology of a Musical Prodigy.' By G. Révész. Pp. 180. Kegan Paul, 10s. 6d.

'Weber.' Par André Cœuroy. Pp. 187. Paris: Librairie Felix Alcan, 9 fr.

'Abrégé Historique et Technique de l'Edition Musicale.' Par Jacques Durand. Pp. 15. Paris: Durand, 1 fr. (Contains a brief sketch of the development of music printing, with several illustrations of present-day machines.)

'Quelques Souvenirs d'un Éditeur de Musique.' Par Jacques Durand. Pp. 136. Paris: Durand et Fils, 2 fr. 50c. (An autobiography of the well-known publisher. Its interest lies chiefly in the writer's personal recollections of the many eminent musicians he has met.)



## Music in the Foreign Press

### THE GENUINE 'BORIS GODOUNOV'

In the February *Revue Musicale* Victor Belaiev writes:

Prof. Paul Lamm has succeeded in discovering that 'Boris Godounov' exists under three forms: that of the original vocal score (1875); the orchestral version written in 1871 for the purposes of performance; and the actual original version of 1868-69, which contains a good deal of unpublished music. Prof. Lamm is preparing to issue this version, both in full score and in vocal score form. The published vocal score of 1875 conforms partly to the original version and partly to the orchestral version of 1871.

This is not altogether news; indeed, the existence of these three versions is referred to in the special Moussorgsky number of the *Muzkalny Sovremennik* (1916) by both Andrei Rimsky-Korsakov and V. Karatyghin. But the announcement that the original version is to be published will delight all Moussorgsky's admirers.

### OFFICIAL ART IN SOVIET RUSSIA

In the *Ménestrel* (February 20), Alexander Tcherepnin writes:

The chiefs of the Bolshevik Government make many attempts to use art for propaganda purposes. The contributions of past ages are now considered from the Socialist and Marxist point of view. The history of music is divided into three periods: the first (medieval polyphony and up to Bach) was under the influence of feudalism; the second (greater orchestral forms, opera, symphony, &c.), under that of capitalism; the third (romanticism, impressionism), under that of the middle classes. Debussy is a prophet announcing the downfall of the *bourgeoisie*. In 1921 [says Tcherepnin] I was at Tiflis, then besieged by the Soviet troops. The Georgians withdrew from the town, the Red Army occupied it. We feared that looting and destruction would take place. But what happened was that the general in command ordered all the theatres to be opened forthwith, concerts to be organized, and the grimy, exhausted soldiers filled all the halls, attendance being made compulsory. . . . An attempt has been made at Moscow to organize classes of composition *minus* masters, the pupils instructing one another.

### THE MODERN ORGAN'S SHORTCOMINGS

In the *Zeitschrift für Musik* (February), Erwin Zillinger, the organist of Schleswig Cathedral, writes:

If nowadays so many musicians evince indifference—or even aversion—to the organ, it is because the organ is no longer what it should be. Three factors are to be considered: the decline of organ-playing after Bach's death; the decline of the output of organ music; and the decline of organ-building. Modern organs are not built in accordance with the true spirit of the instrument. They aim at being 'expressive' after the fashion of the orchestra, at flexibility of tone, at lending themselves to 'individual' playing. Meanwhile the finest examples of old organs are neglected and allowed to fall to pieces. Old organs were built so as to compel the organist to play organ music as it should be played. Modern organs encourage human, emotional playing, that merely reflects the earthly and transient, whereas 'organ-playing should be the expression of a will enlightened through contemplating that which is eternal.' The organs of the future must be built on new lines—that is, on quite old lines—so as to fulfil the true purpose of this kind of instruments.

### A SWEDISH QUEEN AND MUSIC

In the *Svensk Tidskrift för Musikforskning* (Nos. 3-4, 1924), A. Sandberger writes on Queen Christina and music, with particular reference to her interest in Italian opera and in Cesti's music.

### NORWEGIAN FOLK-TUNES

In the *Bulletin de la Société Union Musicologique* (iv.-2), O. M. Sandvik gives a survey of published Norwegian folk-songs, and cursorily describes their chief idiosyncrasies. The chief sources are the collections by Ludvig Lindeman, Catharinus Elling, Olav Sande, Arne Bjørndal, Jan Halvorsen, O. M. Sandvik, and Olaf Frøysaa. A noteworthy feature is the predominance of Gregorian Modes, probably due to the influence of Catholic Church music. Another is the variability of certain intervals—fourths are often too high, sevenths too low, thirds and sixths irregular. Erik Eggers's book, 'Skalastudier' (Oslo, 1923), is a useful contribution to the study of these particularities.

### LULLY

The January issue of the *Revue Musicale* is devoted to 'Lully and French Opera.' It contains articles by L. de La Laurencie, Prunières, de Courville, Tessier, and Levinson, reprints of old texts, and numerous illustrations. It is one of this periodical's best 'special numbers.'

### MONIUSZKO—SZYMANOWSKI

In *Muzyka* (Warsaw, January), St. Nowiadomski writes on Moniuszko in the light of two recent monographs, and Adolf Chybinski on Szymanowski's Mazurkas.

### A RUMANIAN PERIODICAL

The January issue of *Muzica*, published at Timisoara (the first to reach this office), contains an article on Georges Enesco by R. C. Brasey.

M.-D. CALVOCORESSI.

## New Music

### CHURCH MUSIC

The Faith Press steadily continues its issue of settings of the Holy Communion Service. Two recent numbers—'Missa Sancti Baptistae,' in the Dorian Mode, by Aubrey R. Brittain, and 'Missa Sanctae Crucis,' by H. Cyphus—are intended for unaccompanied singing. The latter is in simple four-part harmony throughout. In the former, frequent use is made of two- and three-part writing, and occasional easy contrapuntal passages are met with. The slurring in this setting, by the way, is frequently haphazard, pauses sometimes appear over the treble part only, and in the bottom line of page 5 the bass D should be a breve. Both these works would suit choirs of quite modest resources who are looking out for something to sing unaccompanied. It should be pointed out that neither contains a setting of the Creed—Plainsong for this being presumed—and both include a nine-fold, as well as a Decalogue, Kyrie.

The Faith Press also publishes as an anthem for Lent, 'Beneath the Cross of Jesus,' from Sydney H. Nicholson's setting of the Passion, 'The Saviour of the World.' This is a well-varied treatment of a

(Continued on page 340.)

## Hang fear, cast away care

April 1, 1925

FOUR-PART SONG  
ARRANGED FOR S.A.T.B.

Music by C. H. H. PARRY

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

## Allegro

SOPRANO

Hang fear, cast a-way care, The par-ish is bound to find us, Thou and I and

ALTO

Hang fear, cast a-way care, The par-ish is bound to find us, Thou and I and

TENOR

Hang fear, cast a-way care, The par-ish is bound to find us, Thou and I and

BASS

Hang fear, cast a-way care, The par-ish is bound to find us, Thou and I and

(For practice only)

Allegro.  $\text{♩} = 80$

all . . must die, . . . And leave this world be - hind . . us, and leave this

all must die, . . . And leave this world be - hind . . us, and leave this

all must die, . . . And leave this world be - hind . . us, and leave this

all must die, . . . And leave this world be - hind . . us, and leave this

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Originally published for Men's Voices (A.T.T.B.) in THE ORPHEUS, No. 487

world . . be - hind us. The bells shall ring, The clerk shall sing, And the  
 world . . be - hind us. The bells shall ring, The clerk shall sing, And the  
 world . . be - hind us. The bells shall ring, The clerk shall sing, And the  
 world . . be - hind us. The bells shall ring, The clerk shall sing, And the

*Poco meno mosso* *rit.*  
 good old wife shall winde us, The sex - ton shall lay Our bod - ies in the clay, . .  
 good old wife shall winde us, The sex - ton shall lay Our bod - ies in the clay, . .  
 good old wife shall winde us, The sex - ton shall lay Our bod - ies in the clay, . .  
 good old wife shall winde us, The sex - ton shall lay Our bod - ies in the clay, . .

*Poco meno mosso.* *rit.*  
 good old wife shall winde us, The sex - ton shall lay Our bod - ies in the clay, . .  
 good old wife shall winde us, The sex - ton shall lay Our bod - ies in the clay, . .

# HANG FEAR, CAST AWAY CARE

... Where no - bod - y . . shall find . . us, where no - bod - y shall find . . us, where

... Where no - bod - y shall find . . us, where no - bod - y shall find . . us, where

... Where no - bod - y . . shall find . . us, where no - bod - y shall find . . us, where

... Where no - bod - y . . shall find . . us, where no - bod - y shall find . . us, where

no - - - - - bod - y . . shall find . . . . . us.

no - - - - - bod - y shall find . . . . . us.

no - - - - - bod - y shall find . . . . . us.

no - - - - - bod - y shall find . . . . . us.

(Continued from page 336)

stately tune written to words by E. C. Clephane. Simple and dignified in style, its issue in this form will be welcomed by many.

An anthem for general use, 'Great God, Who, hid from mortal sight,' by Basil Harwood (Novello), is a setting of the Rev. J. Chandler's translation of the hymn, 'O luce qui mortalibus.' It is a fairly elaborate work with the organ part frequently set out on three staves. The tune—somewhat chromatic in character—is sung in the first verse by tenor (or soprano) solo, or soprano semi-chorus. In the second and fourth verses it appears in the tenor, with the other voices adding free parts, all solo or semi-chorus, the latter verse unaccompanied. The third verse is for tenors and basses, with a free organ part giving an opportunity for the use of a tuba. Relief is afforded in the fifth verse by a new melody sung by solo bass, the original tune forming the bass of the organ part. The last verse, for full chorus, is briefly developed, and the work concludes quietly. A good choir is needed.

Alfred H. Allen's setting of the Communion Service in F major (Novello) is not to be undertaken lightly. Much of the vocal writing is of a character fully to test the powers of a good church choir. The voices, moreover, are frequently left unaccompanied, the composer in fact suggesting that, if preferred, the whole Service might be sung without organ. Capable choirs, seeking for something elaborate, would find much to interest them in this setting.

Those who are acquainted with Herbert Howells's work as a composer will no doubt be keen to examine for themselves his settings for voices in union of the Communion Service, Te Deum, Benedictus, and Jubilate, and Evening Service (Oxford University Press). Mr. Howells's methods are already familiar to many organists through his organ compositions, so they will not be unprepared for much that is unconventional in his treatment of these settings. One may question if it was really worth while to overload the score with such a variety of time-signatures. In the last twelve bars of the Nunc Dimittis, for example, occur the following: 3-2, 3-4, 3-2, 7-4, 5-4, and 3-2. Optional endings, with boys' voices in three parts, are provided in some of the movements. The melody appears in both notations

G. G.

In view of the growing number of churches at which the Office of Tenebrae is celebrated, there is need for an edition that will enable the average organist and choir-master to undertake it without having to call in advisers on various liturgical and musical points. Such an edition has now been prepared by Francis Burgess. The Office for the three evenings is issued separately. No practical point seems to have been overlooked, even the order of procession to the choir being stated in detail. The choir is told exactly what to do and when and how to do it; hence there is no risk of the solemnity of the occasion being disturbed (as has so often been the case) by somebody not knowing whether he ought to stand, kneel, or sit. The plainsong is written in modern notation, and the tones are provided with simple vocal harmony for use if desired. The Miserere is given in three settings, all of the first quality; that for Maundy Thursday being by Vittoria, for Good Friday by Allegri, and

for Holy Saturday by Palestrina. Simple fa-burden settings are provided for the Benedictus. The antiphon melodies and psalm-tones are as they appear in the Latin office books. These admirable publications—which belong to the series of 'Anglo-Catholic Choir-books'—are to be had from the Society of SS. Peter and Paul, Westminster House, Great Smith Street, S.W.1. H. G.

Messrs. Novello have just published a collection of thirteen Chorales from Bach's Cantatas and Motets. The set has been admirably chosen; it rightly avoids such examples as are already available and well-known through their inclusion in popular hymnals, and it gives ample variety in mood and style. A prefatory note suggests various uses to which the Chorales lend themselves, *i.e.*, as short unaccompanied anthems; choral items in an organ recital, especially in connection with preludes based on the tunes sung; alternative tunes to well-known hymns for special occasions; for use as preliminary exercises in the study of Bach choralism; as sight-reading material for advanced choirs; and for students in part-playing and vocal score reading. It was a happy thought to include not only the Chorale, 'Jesu, Priceless Treasure,' but also the two simple, but striking, variations from the Motet of that title. A good choir could thus make of the group an effective and fairly lengthy unaccompanied item. The whole set will be a boon to choirs of all kinds. H. G.

## CHAMBER MUSIC

The opening bars of Herbert Howells's Sonata in E minor for pianoforte and violin (Oxford University Press) are hardly impressive. They suggest the Arcadian shepherd, and Howells is anything but a gentle warbler. His strength appears to be rather in bold design and vigorous rhythm. He is at his best when he can give free rein to a fancy which, like that of most moderns, is somewhat restless, but also spirited and ardent. This, of course, is purely a question of proportion. Contrast is indispensable, and, however buoyant and youthful the mood, a breathing space must be provided if we are not to disregard one of those elementary laws of composition which are never ignored with impunity. So much must be granted, and perhaps the quiet and reminiscent opening should be interpreted as a foil to the rugged strength of the other sections. It is significant in the highest degree that Howells, like Prokofiev in the recently-heard Violin Concerto, banishes the slow movement altogether and goes from a *Poco allegro* to an *Allegro moderato*, and from this to a *Vivace*. He has no Song of Thanksgiving, no quiet thoughts, no tender, haunting memories. Our young men have killed care, and go about with the cheerful mien of the soldier of fortune in Reade's novel who met everybody with the comforting assurance: 'Courage! Le diable est mort!' This cheerfulness is not without some anxiety, which is expressed in changes of tempo, frequent directions to performers, and also in neologisms not all of which are easily understood. What is the meaning of *elato* and *risvegliato*? For all this, the Sonata is a good piece of work, and, played (for the violin part) by Albert Sammons, to whom it is dedicated, it should not fail to make its mark.

Alfred M. Wall's Sonata in A major, for violin and pianoforte (Curwen), stands on a different plane, for



it has neither the strength nor the more questionable features of Howells's work. The classical model is accepted, and if we miss the loftiness of the real classic, there is a certain Mendelssohnian glibness about this music, which is not without praiseworthy features. It runs along so easily and so smoothly that a first reading suggests both superficiality and also the possible existence of some more valuable element. Certain platitudes in the second movement are not quite enough to turn the balance on one side or the other. On the whole one feels that Wall's work would be far more attractive than it is if he had the courage to follow the advice of a great composer who urged young people to cut out ruthlessly even good things if they impeded the logical development or otherwise detracted from the effect of the whole.

B. V.

## EASY PIANOFORTE MUSIC

An album of six pieces by Arthur Somervell, entitled, 'Rustic Pictures' (Joseph Williams), will be found useful for pupils approaching Lower Division standard. They are excellently written, and make a well-contrasted set. No. 1, 'The Zephyr,' is a graceful little movement in 6-8 time. The others are: 'Hobgoblin' (good practice in chords and thirds), 'On the Green' (a minuet), 'Through the Meadows,' 'The Fish in the Stream' (a capital study in rapid arpeggios divided between the hands), and 'By the Forest Gate' (Rêverie).

W. G. Whittaker's 'Six Short Pieces,' under one cover (Augener) are entitled, 'Fantastic Dance,' 'A Plaintive Song,' 'In the Style of a Folk-song,' 'Jig,' 'A Grim Old Legend,' 'Theme with Variations.' They are modern in style, and present the student with problems not to be met with in the pieces considered above. Good *cantabile* playing—in both hands—is frequently called for, and much depends on a skilful management of the pedal. Mr. Whittaker, it may be noted, is always very definite in his pedal indications, and pupils who are weak in a frequently neglected branch of technique will profit from a study of this interesting set of pieces. They are of about Lower Division standard.

E. Beck-Slinn's 'Four Sketches'—Capriccio, Valse Petite, Gavotte Mignonne, and Valse Caractéristique (Augener)—are fluently-written little works in two parts. They may be recommended for pupils of Elementary grade, particularly those whose playing generally is lacking in neatness and finish.

Teachers of beginners, who are looking for something fresh to use as a first book of pieces, should try 'Old Tunes for Young People,' by E. Markham Lee (Joseph Williams). These are all arranged within the compass of five notes in each hand, and are selected from both popular and classical sources. Although various keys are suggested, the only black notes introduced are an occasional F $\sharp$  and B $\flat$ . The book is attractively got up, and the type is large and clear. Needless to say, Dr. Lee has done his part excellently.

From J. H. Larway come several numbers of the Larway Student Series, by Ernest Austin. They range in difficulty between Elementary and Lower Division standard, and should prove admirable for teaching purposes. Each of the nine pieces in this series is of definite educational value, in addition to being attractive as music. Thus No. 2, 'To an

Evening Primrose,' is a charming study in *cantabile* playing for the right hand. No. 5, 'Harebells on Banstead Downs,' is mainly concerned with graceful *arpeggio* figures passed from hand to hand—and so on.

Also to be commended are the four little pieces—'Hop-Scotch,' 'In a Hammock,' 'Goliwogs' Procession,' 'A short life and a merry one'—under the title 'Summer-time,' by A. Herbert Brewer (Augener). They will be found excellent for rhythm and phrasing. The first and last are the most difficult, and need nimble fingers; and No. 4 is particularly good practice in *staccato* and other touches. The pieces are published separately.

G. G.

## MUSIC FOR HARP

It is very satisfactory to note that composers no longer neglect the harp. As a solo instrument it has very obvious limitations as the sole exponent of a whole evening's programme. On the other hand, few instruments can give as much variety to a recital as two or three harp solos placed in well-chosen strategic positions. Eugène Goossens's 'Two Ballades for Harp' (Curwen) are exceedingly well-written, and, ably played, ought to be very effective. The music is so conceived for the instrument as to give us the impression that the composer is an expert performer. His music is never commonplace—so much his worst opponents must admit. And in both these Ballades his originality has had the happy result of keeping him away from the well-trodden, characteristic harp tricks, and of sending the composer to the much finer and more suggestive effects of tone and technique which have been added in comparatively recent years to the province of the instrument.

Joseph Jongen writes for the harp in a slightly more conservative style. But his 'Danse Lente' (Chester) for harp and flute has all the aristocratic charm and graciousness of Jongen's music at its best. The pianoforte can take the place of the harp if necessary. But although the composer has himself seen to it and minimised, as far as possible, the loss of colour by occasional alterations, this music seems to us conceived so well for the two instruments that it will be as wrong to play the harp part on the pianoforte as it would be to play the flute part on a fiddle.

B. V.

## NEW VIOLIN MUSIC

Chaminade's 'Le Matin,' for violin and pianoforte (Enoch), is characteristic of its composer's manner and mannerism. It is well within reach of players of moderate ability, and its general style corresponds to that of the singer's ballad. Originally it was written for the orchestra, but apparently conductors have not taken too kindly to it, and so far as we know there has been no performance in this country. The present arrangement is the work of the author. It gives the impression of music conceived for the pianoforte, or for pianoforte and violin, rather than for the orchestra, which may mean skill in transcribing and may also mean an original less felicitous than the arrangement.

B. V.

## STRING MUSIC

The four short pieces by Hugo Anson (Curwen), entitled 'Tranquility' (which we old fogies spell with two 'l's'), are not quite as tranquil as their title suggests. Tranquillity implies a quiet, satisfied

mind, and, for all their harmlessness and simplicity, these brief pieces do not set our mind at rest. Peace, after all, is not synonymous with coma. We may reduce 'all that's made to a green thought in a green shade,' as the poet suggests; but both the thought and the shade are essential to perfect peace, and we can find little trace of either in these pieces of Mr. Anson's.

The arrangements of 'Jubilee Songs' of American Negroes for 'cello, by Arthur Benjamin (Curwen), may interest 'cello players who are also ardent admirers of American negroes. To us the main point is whether negro songs (jubilee or not) should be arranged at all. It is a point which could only be discussed at length during the 'silly season,' along with the ever-recurring topic of 'Should curates marry?' No doubt curates are better unmarried, and the song of the negro minstrel is better left in its original state. But curates will marry—now and again—and, we suppose, the negro song, for all that we may say, will be touched up so as to be available for young violinists and 'cellists. And this being the case, the present arrangements will serve.

B. V.

## STRING ORCHESTRA

Hamilton Harty's arrangement of the 'Londonderry Air' for string orchestra and harp (Curwen's Edition) is more elaborate than the average arrangement, yet in the main it is the stuff a popular audience expects from strings and harp—vigorous swinging of bow and arpeggios on the climax. The first statement of the theme is assigned to a solo violin—also a good popular touch, but, of course, perfectly legitimate. The Harty scheme is briefly this: (1) melody on the G string solo fiddle; (2) *Tutti* on the A string (or A string latitude); then on the E, and so home in *excelsis*—i.e., the top E harmonic for the solo fiddle. It will be suggested, no doubt, that the lower strings do not get a 'look in,' and that the range of colour is consequently somewhat limited. But the possibilities of a string orchestra are without limit, and, a choice being inevitable, Harty's is perhaps as good as another. If this version does not impress one as imaginative and poetical, it is certainly practical and effective.

B. V.

## Church and Organ Music

## ROYAL COLLEGE OF ORGANISTS

Two lectures on Choir-Training will be given at the College, on Tuesday, May 12—at 2.30 p.m., by Mr. G. Thalben-Ball, subject, 'The Choir in Church,' with illustrations by the choir-boys of the Temple Church; at 6.30 p.m., by Mr. Hubert S. Middleton, M.A., Mus.B., subject, 'Country Choirs and Congregations, with special reference to the Training of Voices, and a General Knowledge of Church Music.' Admittance free. No tickets required.

F.R.C.O. (CHM.); A.R.C.O. (CHM.)

The Examinations for the above Diplomas will be held at the College on Wednesday and Thursday, May 13 and 14. Last day for entry, April 15.

H. A. HARDING, *Hon. Secretary.*

## A GLANCE AT SOME SILBERMANN ORGANS

By J. M. DUNCAN

'The time is not far distant,' says Schweitzer, 'when the last of our beautiful Silbermann organs will be replaced, or renovated beyond recognition.' Recollecting this prophecy, the writer took the opportunity of a recent visit to Saxony to track down a few of the best remaining Silbermann organs, and to examine them on the spot.

Freiberg, half-way between Dresden and Chemnitz, is a typical old Saxon town, which looks much as Leipsic must have looked when the twenty little Bachs were romping in St. Thomas's Churchyard. The principal church possesses the earliest large organ built by Silbermann. It was designed by Kuhnau, Bach's predecessor at Leipsic, and opened by him in August, 1714. On this organ, through the kindness of the clergyman, I was last January permitted to play for a whole afternoon. It remains exactly as Silbermann left it—except that, provisionally, the original bellows has been replaced by a motor.

There are three keyboards with a compass of four octaves, omitting the lowest C sharp, and a pedal of two octaves. Thus, although I found it included in a recent recital programme, Bach's Toccata in F cannot be played without alteration; and no doubt Bach was himself often obliged to transfer the upper portions of the pedal solo to the manuals, and to modify other passages. The manual keys are, of course, black with white sharps; the pedals, however, are not, as in old English organs, narrower than ours, but actually rather wider, so that to reach the uppermost C requires nearly the same stretch of leg as to reach our modern F. The 'white' pedal keys are somewhat shorter than ours, and the raised notes about half the length. Nevertheless, though Schweitzer seems to question the fact, it is perfectly possible to employ the heel as well as the toe, even in the pedal solo of the F major Toccata.

The touch of the keys proved surprisingly light. In the two subsidiary manuals it differs little from that of our own tracker organs. The touch of the Hauptwerk (Great) is heavier, strong springs being necessary to guard against any risk of ciphers. But even when the three manuals are all coupled together, no prohibitive physical effort is required even in passage-work. The writer played Bach for three hours—forgetting all about lunch—in a warmed church, without perspiration or any of the other symptoms of exhaustion of which Burney's diary makes complaint.

The pitch of the organ is a whole tone above ours, and the tuning is still 'unequal.' The writer had not previously been so fortunate as to meet with a large organ so tuned, and the result was unexpected. Modulation into more than three sharps or flats was hideous, and the Prelude of the 'St. Matthew' Passion had to be speedily called off. On the other hand, one could not, contrary to expectation, detect any special merit in the primary keys, so it seems that the advantage brought by the introduction of equal temperament has involved no corresponding loss.

The drawstops are formidable objects. The knobs resemble the black king in a set of very large chessmen, and are fixed to baulks of timber about an inch square, which need to be hitched down after being drawn. It is a greater physical effort to prepare for a fugue than to play it; and at the end of a loud piece, when the thumbs instinctively seek the pistons, it comes as a shock to realise that one must now face the exertion of pushing the stops home. There are no pedal couplers; therefore in a pedal solo only the actual pedal pipes are available for use. To couple or uncouple the subsidiary manuals the whole keyboard must be moved an inch or so in or out of gear. The organ is, of course, innocent of composition pedals or of a Swell.

The following is the specification, the stops being given as they stand:

## LEFT SIDE OF KEYBOARDS

Outer Row (Brustwerk).	Ft.	Middle Row (Hauptwerk).	Ft.	Inner Row (Oberwerk).	Ft.
Principal ...	4	Principal ...	8	Principal ...	4
Gedackt ...	8	Bordun ...	16	Gedackt ...	4
Rohrflöte ...	4	Octave ...	4	Quintaton ...	4
Nassat ...	3	Super-octave ...	2	Super-octave ...	2
Principal ...	16	Mixtur ...	—	Mixtur ...	—
Octave ...	4	Trompette ...	8	Cromhorn ...	8
Trompette ...	8	Cornet ...	—	Echo ...	—
Untersatz ...	32	*Sub-Bass ...	16	Tremulant ...	—

## RIGHT SIDE OF KEYBOARDS

Inner Row (Oberwerk).		Middle Row (Hauptwerk).		Outer Row (Brustwerk).	
Ft.		Ft.		Ft.	
1 Quintation ... 16		Viol da gamba ... 8		Octave ... 2	
Octave ... 4		Rohrflöte ... 8		Terce ... 1½	
§ (B) ... 4		Quint ... 3		Quint ... 1½	
Flaschflöte ... 1		Terce ... 1½		§ Sifflöte ... 1	
Cymbal ... —		Cymbal ... —		Mixtur ... —	
Vox Humana ... 8		Clarin ... —		Octave ... 8	
Tremulant ... —		Ventil ... —		Mixtur ... —	
Ventil ... —		§ Posaune ... 4		Clarin ... 4	

\* Pedal: stopped wood.

† String-toned.

‡ A mixture, to middle C only.

§ Metal: name illegible.

A small open diapason

\* Pedal.

Two defects in this specification will be noticed. First, as usual in the 18th century, the Great contains no 4-ft. flute; secondly, there is no soft pedal 8-ft. stop; consequently the writer found it impossible to arrange a satisfactory registration for Bach's E flat Sonata.

The wood and metal 8-ft. and 4-ft. flutes are mellow and good, the wooden pipes particularly so, but to modern ears the chorus is too strong, the full Brustwerk being intolerable uncoupled. The reeds are of course rough and weak, and in no way comparable with modern English work. Bach's own registration of 'Gottes Sohn ist kommen,' from the 'Orgelbüchlein,' did not sound at all well. Though a little overpowering at first, the full organ becomes acceptable in time, and one realises that when Bach gave the direction 'pro organo pleno' he meant 'full organ,' and not something else. It was interesting to observe that in playing a four-part Choral on the full organ it proved very effective to follow the old method of using all the fingers of both hands at once, and in addition to double the tenor part with the right foot, notwithstanding the 32-ft. Principal. Thus the double-pedal passage at the end of Bach's Prelude in D, which proves such a stumbling-block upon the elephantine open wood pipes of English organs, here sounds quite easy and natural.

The Freiberg organ is Silbermann's earliest effort, and the well-known organ in the Court Church at Dresden is his latest, dating from 1754. Its specification and construction are almost identical with those of its predecessor of forty years earlier, showing how promptly the builder's methods reached maturity and how little improvement on them was necessary as time went on. The later instrument has an additional 16-ft. principal and 16-ft. reed on the Hauptwerk—there is no manual 16-ft. reed at Freiberg—which serve to improve and solidify the full organ. As against this advance, the pedal in the Court Church organ lacks any soft stop whatever, either of 16-ft. or of 8-ft. tone. The manual compass is taken four notes higher—to E. The pitch was originally a minor third lower than at Freiberg, that is to say, a semitone below our own. It was raised to normal a few years since. The tuning was, apparently, 'equal' from the beginning. The original bellows is still in use. The six levers are worked by the whole weight of two men, three levers to each, the fall being about 4-ft. Consequently the writer was unable to try the organ himself, the operators having already tackled High Mass, and being at the time unwilling any further to exert themselves. The woodwork of the case is still coated with the dirty green paint so dear to the decorating trade of the baroque period. In fact, the whole place of worship reeks of Serene Highness and powdered wigs, and is a characteristic temple of 18th-century State religion.

Though Schweitzer seems to take for granted that any restoration of a Silbermann organ is bound to spoil it, fortunately such is not always the case. The organ in the Frauenkirche at Dresden, built in 1736, was carefully modernised in 1911. All the old work, including all the Mixtures, was preserved; the additions were insignificant—a few soft, modern stops. The reeds were re-voiced, but not more heavily winded, and all the best mechanical devices were introduced. To the result the epithet 'magnificent' can for once be fitly given, and this splendid instrument may deservedly be given a place alongside the finest English organs, such as Hill's at Beverley and Harrison's at York. True, the brilliant high-pressure English reeds are wanting; on the other hand, the multiplication of small pipes produces another species of brilliance which English organs do not now possess, while moving basses are

wonderfully vitalized by the pedal 6-rank Mixture, which gives the player the same kind of joy in life as the driver of a very good car experiences when climbing a steep hill.

A study of these old German organs throws light on Bach's own registration. Effects could be secured either by changes of keyboard, or by the coupling and uncoupling of the subsidiary manuals, the latter operation being quite a feasible one for the performer whenever a good beat's rest could be had. But even if two assistants were employed, one on either side, it scarcely seems as if they could do more than look after the provision of suitable basses to the manuals, the difficulty of moving the clumsy stops while a performance was in progress being prohibitive, except on a small scale. Therefore those who wish to play Bach's organ music as he played it himself, must confine themselves to such changes of tone-colour as can be obtained by the means here indicated. On the other hand, the cylinder Swell, as handled by the admirable artist at the Frauenkirche, produced undeniably excellent results in the 'Wedge' and the A minor.

The organ is often called the king of instruments. The big battalions of the modern orchestra have conquered part, possibly the greater part, of its kingdom. But two hundred years ago, when orchestras barely numbered a score of players, a Silbermann organ in the hands of a Bach must have enraptured its audience through the mere volume of its sound, and even to our jaded ears still has a certain characteristic message to proclaim.

## A NOTE ON BACH'S ORGAN AT ARNSTADT

The writer took the opportunity of passing through Thuringia to visit Arnstadt, where Bach held his first appointment. The old organ, by J. F. Wender, has long ago been rebuilt, but the console is preserved in the town museum, along with one or two other Bach souvenirs. There are two manuals of forty-nine notes to D, and the pedal also reaches D. The lowest C sharp is wanting. The keys are white, with black sharps, like ours. The touch is distinctly heavier than Silbermann's, and the pedals shorter, so that any systematic heel-work would have been impracticable. Of the musical capacity of this organ it is naturally impossible to speak; but in St. Severus's Church at Erfurt—the smaller of the familiar twins—there is an apparently very similar instrument built by the same maker ten years later, and intact except that several of the larger Principal pipes were commandeered during the War. If for this reason it is scarcely fair to judge the chorus, yet it can still be perceived that the individual stops are of very poor quality and greatly inferior to Silbermann's work. If the Arnstadt organ was no better, the pride which the citizens are said to have felt in it seems scarcely to have been deserved. At Erfurt, as at Freiberg, the pitch is a tone above ours, and this was therefore probably the standard local pitch in Bach's earlier days.

Of the Bach organs at Mühlhausen, Weimar, and Leipzig it appears that nothing now survives.

## THE CHOIR-TRAINERS' LEAGUE

A meeting of the above was held on February 21 at St. Magnus the Martyr, London Bridge, when Capt. Francis Burgess gave a helpful and interesting lecture on 'Plainsong Psalms and their Accompaniment.' He prefaced his subject with a review of the Gregorian Tones from the earliest period, and showed how, in the course of development, they had changed from their original elaborate and ornate character to the simple form now commonly used. The modern chant, with its fixed rhythm (producing monotony), was, he said, the least suitable to the Psalms; whereas the Gregorian Tones were capable of many varying forms, and by their rhythmical freedom avoided monotony. Illustrations at the organ were given of the different types of accompaniment suitable to the various tones, and the lecturer offered the following suggestions: Let your accompaniment be characteristic of good taste and intelligence; keep it diatonic and in the same tonality; do not use any note that cannot be used in the melody; be sparing with the pedals; movement of chords must be governed by rhythm of words. He specially appealed to organists to give serious attention to *legato*-playing—a method essential for the purpose advocated in the lecture.

## ST. MAGNUS THE MARTYR, LONDON BRIDGE

The organ at this Church has recently been reconstructed, enlarged, and re-voiced by Messrs. R. Spurden Rutt, of Leyton, and is now a three-manual of forty-nine stops. The instrument was originally built by Abraham Jordan, in 1712, and is noteworthy as being the first to contain a Swell pedal. An advertisement in the *Spectator*, of February 8, 1712, states that the organ contains 'four sets of keys, one of which is adapted to the art of emitting sounds by swelling the notes, which never was in any organ before; the instrument will be publicly opened on Sunday next, the performance by Mr. John Robinson.' The effect of 'swelling the notes' was obtained by the insertion of a sliding shutter in front of the box containing the pipes. The shutter was balanced by weights, and moved by levers connected by a piece of wood shaped like a horse's head. The device thus became known as the 'nag's head swell.' It need hardly be said that the working of this clumsy affair required a good deal of strength and skill. At the re-opening of the organ on February 17, Mr. Sydney H. Nicholson gave a recital, his programme including Stanley's Voluntary in G, Bach's Prelude and Fugue in E minor, Vaughan Williams's Prelude on 'Lovely,' Blow's Air in G, and Parry's Prelude on the 'Old 104th.' He also improvised, taking for theme Robinson's familiar chant in E flat—an appropriate choice, as Robinson was not only one of Mr. Nicholson's predecessors at the Abbey, but was also organist at St. Magnus for fifty years. A complete account of this historic organ may be had from the Verger of St. Magnus, the proceeds of the sale being devoted to the restoration of the beautiful organ case. (No price is marked on our copy, but presumably sixpence will not be far wrong.) The booklet is written by Mr. J. T. Lightwood, with additional notes by Mr. C. N. Waterhouse. We are indebted to it for the particulars of the organ given above.

## WESTMINSTER CATHEDRAL RECITALS.

The present series ends on April 2, when Mr. Ambrose P. Porter (the newly-appointed organist of Lichfield Cathedral) will be the player. His programme will include a couple of Bach Chorale Preludes; Bubeck's Fantasia in F sharp, Reger's 'Moment Musical' and Toccata; Tombelle's 'La Nativité'; Willan's Prelude and Fugue in C minor, and his own tone-poem on 'Veni Emmanuel,' Communion on 'Adoro te,' and Fantasia on 'St. Magnus.'—On May 7 a special recital will be given by M. Marcel Dupré, whose programme will consist of the first movement of his Passion Symphony, three Bach Chorale Preludes, the 'St. Anne' Fugue, and an improvisation. The last-named item will fill the second half of the programme, and will consist of a Passacaglia, Three Chorales, (a) ornamental, (b) contrapuntal, and (c) canonic, and a Triple Fugue. A theme for the Passacaglia, another for the Chorales, and the three for the Fugue, will be handed to M. Dupré at the interval.

## ST. GEORGE'S, HANOVER SQUARE

The bi-centenary of this Church was celebrated from March 11 to 25. At the long list of services the music included settings by Beethoven in C (with orchestra), Walmisley in D minor, Stanford in C, Harwood in A flat, and Byrd (Fauxbourdon); and anthems by Parry, Wesley, Greene, Holst, and Bach. Very appropriately one of the voluntaries was an orchestral performance of a Handel 'Concerto Grosso.' During his residence at Brook Street, Handel attended St. George's.

Dr. M. P. Conway, sub-organist of Wells Cathedral, has been appointed to Chichester Cathedral, in succession to the late Dr. J. F. Read. Dr. Conway was for nine years organist at All Saints', Eastbourne, and for four years at St. Andrew's, Wells Street. He is an excellent recitalist, who is not afraid of going off the beaten track in framing his programmes.

Organ 'storms' are such time-honoured objects of mirth that we should not mention the following but for its containing novel features. Called, rather superiorly, 'An Ocean Tempest,' it was played at Colchester the other day, and (as the *East Anglian Times* tells us) was descriptive of 'the feelings and emotions of ships' passengers in storm and calm, leading from a graceful barcarolle [what has a barcarolle to do with mid-ocean?] and the heralding of the approach of the storm, to a grand climax.' So far it is on conventional lines, save for that venturesome gondola song. The spice of novelty which saved this Ocean Tempest from being merely an ordinary storm was the introduction of a ship's bell and siren. The addition of such realistic touches makes us wonder when the limit will be reached. If a ship's bell and siren, why not the human voice, with a few seaman-like orders? As this particular recital appears to have taken place in a concert-hall, it might have been possible to go even farther, and give more definite expression to some of those 'emotions of ships' passengers in storm.' Mere organ-tone is too vague, whereas a muffled cry of 'Steward . . .'

A notable recital of modern Church music was given on March 11 at Clapham Congregational Church by the regular choir of twenty-one boys and fourteen men. The programme included Holst's Two Psalms and 'Turn back, O man,' R. G. H. Greene's 'To music bent is my retired mind,' Gretchaninov's 'The Cherubic Hymn,' Stanford's 'Glorious and powerful God,' Parry's 'I know that my soul hath power,' Ireland's 'Greater love hath no man,' Charles Wood's 'Hail! Gladdening Light,' and Balfour Gardiner's 'Evening Hymn.' Mr. Reginald Redman was at the organ, and played Parry's Prelude on 'St. Anne,' Frank Bridge's *Andante con moto*, and Karg-Elert's 'Pastorale, Recitativo, and Chorale.' Mr. Henry F. Hall conducted.

Mr. Ralph Morgan has been presented with a cheque in recognition of his services to Bristol music in general, and to St. Mary Redcliff in particular. Canon F. N. Bateman Champain, Vicar of St. Mary Redcliff, in making the presentation, highly praised Mr. Morgan's work; Mr. F. H. C. Barnard expressed the gratitude of the hosts of Bristolians who had enjoyed the organ recitals which had been a regular feature of St. Mary's for the past thirteen years; and Mr. A. S. Warrell, on behalf of his brother professionals, paid a warm tribute to Mr. Morgan's public-spirited activities.

Mendelssohn's 'Athalia' was finely sung in Durham Cathedral on March 8 by a choir of a hundred, with string and organ accompaniment. The soloists were Mr. E. H. Knight, Mr. J. R. Cogan, and boys of the choir. There was a crowded congregation. Mr. C. B. Maude was at the organ, and the Precentor, the Rev. A. D. Culley, conducted.

The organ at the Wesleyan Church, Gresford, has been restored by Mr. Henry Poyser, of Chester, and was reopened on March 4, Mr. H. P. Bury giving a recital, and playing Mendelssohn's sixth Sonata, Bach's 'St. Anne' Fugue, Boellmann's 'Gothic Suite,' Franck's A minor Choral, &c.

A pointer in the matter of municipal music: The Herne Bay Urban District Council has engaged the local choral society (hon. conductor, Mr. A. A. Hodgkinson) to sing 'Elijah' at the Grand Pier Pavilion on Good Friday.

Messrs. Rushworth & Draper have just built an organ for St. Michael's, Huyton, near Liverpool—a two-manual of twenty-one stops.

Mr. Sydney H. Nicholson's new Passiontide Cantata, 'The Saviour of the World,' will be sung at St. John's, Wilton Road, S.W., on Good Friday evening, at 8.



## RECITALS

Mr. Harry Wall, St. Matthew's, W. Kensington—Sonata in G minor, *Piutti*; Epilogue, *Walstenholme*; Sonata in D minor, *John E. West*.

Miss Lilian Coombes, St. Lawrence Jewry—Allegro, *Stanford*; Evening Song, *Bairdow*; Bohemesque, *Walstenholme*; Prelude and Fugue in B minor, *Bach*.

Mr. Arthur H. Egerton, Fort Rouge Methodist Church, Winnipeg—Pièce Héroïque, *Frank*; Sonata, *Reubke*; Chaconne, *Karg-Elert*; Sonata No. 1, *Mendelssohn*; Chorale Preludes by *Bach*, *Karg-Elert*, and *Arthur Egerton*.

Mr. W. E. Messer, St. Andrew's, Caversham—Prelude and Fugue in B minor, *Bach*; Cantabile, *Jongen*; Pastorale, *Frank*; Pean, *Harwood*; Chorale Preludes by *Bach*, *H. Purcell*, *Karg-Elert*, *Parry*, *Brahms*, and *Daughtry*.

Mr. W. Hunt, Ludlow Parish Church—Prelude and Fugue in B minor, *Bach*; Allegro (Symphony No. 2), *Vierne*; Sonata No. 20, *Rheinberger*; Adagio in E and Allegro Marziale, *Frank Bridge*; Variations on a Ground Bass, *Furrrar*; Epilogue, *Grace*.

Mr. G. W. Harris Sellick, St. Mary Magdalene, Ashton-upon-Mersey—Grand Chœur in D, *Guilmant*; Largo ('New World' Symphony); Postlude on the 'Old tooth,' *Grace*.

Mr. Francis Sutton, St. Mary's, Bryanston Square—Sonata No. 11, *Rheinberger*; Andante (Sonata No. 4), *Bach*; Fantasia in E flat, *Saint-Saëns*; Allegro con spirito, *Frank Bridge*.

Mr. E. Stanley Roper, St. Mary's, Bryanston Square—Three Sketches for pedal pianoforte, *Schumann*; Concerto No. 4, *Händel*; Sonata No. 8, *Rheinberger*.

Mr. Reginald H. Hunt, St. Mary's, Bryanston Square—Fantasia-Sonata in A flat, *Rheinberger*; Andantino (Symphony No. 4), *Tchaikovsky*; Antiphon ('Five Mystical Songs'), *Vaughan Williams*.

Mr. F. G. Shuttleworth, St. Mary's, Bryanston Square—Fantasia and Fugue in E minor, *Silas*; Rhapsodie No. 3, *Saint-Saëns*; Minuetto and Allegro, and Variations, *Händel*; Meditation, *Bairdow*; Marche Pontificale, *Widor*.

Mr. W. J. Lancaster, Bolton Parish Church—Menuet-Scherzo, *Jongen*; Andante con moto, *Frank Bridge*; Fugue, *Reubke*.

Mr. W. Wallace Thompson, St. James's, Garlick Hill—Monologue in F sharp, *Rheinberger*; Pièce Héroïque, *Frank*; Allegro Marziale, *Frank Bridge*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey—Toccata and Fugue in F, *Bach*; Sonata No. 2, *Mendelssohn*; Grand Chœur Dialogue, *Gigout*; Organ Concerto in G, *Händel*; and a recital of Old English music in connection with the Wren Commemoration.

Mr. Philip Miles, All Saints', Eastbourne—Toccata-Prelude on 'Pange Lingua,' *Bairdow*; Two Versets, *Marcel Dupré*; Finale (Symphony No. 3), *Vierne*.

Mr. T. A. Rushworth, SS. Philip and James', Oxford—Entrée Pontificale, *Bassi*; Prelude, Fugue, and Variation, *Frank*; String Quartet in G minor (slow movement), *Debussy*; Divertissement, *Vierne*; Grave and Allegro (Sonata No. 2), *Rheinberger*.

Mr. John Pulein, St. Mary's Cathedral, Glasgow—Voluntary in C major and Moderato in C minor, *H. Purcell*; Sonata in G (first movement), *Elgar*; Pastorale, *Hillemacher*; Scherzoso (Sonata No. 8), *Rheinberger*.

Mr. Cyril J. Fogwell, St. Mark's, South Farnborough—Prelude and Fugue in B minor, *Bach*; Variations on an Old English Air, *Shaw*; Pastorale, *Frank*; Allegro moderato and Skandinavisch (Sonata No. 16), *Rheinberger*.

Mr. W. G. Webber, St. Stephen's Walbrook—Sonata No. 9, *Rheinberger*; Prelude and Fugue in G, *Bach*; Adagio in E, *Frank Bridge*; Fantasy-Prelude, *Macpherson*.

Mr. F. Dalrymple, Gwyn Hall, Neath—Dithyramb, *Harwood*; Vivace (Sonata No. 6), *Bach*; Fugue, *Reubke*; Finale (Symphony No. 3), *Vierne*.

Mr. Geoffrey N. Leeds, Windsor Parish Church—Two Chorale Preludes, *Karg-Elert*; Scherzo in G minor, *Bassi*; Finale (Symphony No. 1), *Vierne*.

Mr. W. H. Stubbington, St. Maurice's, Winchester—Fantasia and Fugue in G minor, *Bach*; Romance with Variations, *J. Stuart Archer*; Scherzo (Sonata No. 5), *Guilmant*; 'St. Patrick's Breastplate,' *Stanford*.

Mr. C. H. Trevor, Witney Wesleyan Chapel—Trio in C minor, *Bach*; Slow movement (Grande Pièce Symphonique), *Frank*; Fantasia (Sonata No. 12), *Rheinberger*; Voluntary in G, *John Stanley*.

Mr. Philip Dore, Queens' College Chapel, Cambridge—A *Bach* programme: Toccata and Fugue in D minor; Trio-Sonata in C minor; Passacaglia; Adagio (Toccata in C); Fugue in E minor; Alla Breve in D; Fugue in D.

Mr. W. C. H. Pearce, University College, Reading—A *Bach* programme: Prelude and Fugue in C minor; Toccata and Fugue in F; Passacaglia; Prelude and Fugue in B minor; and five Chorale Preludes.

Mr. Allan Brown, City Temple—Symphony in E minor, *Holloway*; Grand Chœur in G minor, *Hollins*; Prelude in E flat, *Bach*; Overture to 'Oberon,' *Weber*; Finale (Symphony No. 1), *Vierne*.

Dr. Harold Rhodes, St. John's, Torquay—Prelude and Fugue in C and Rhapsodie on Breton Carols, *Saint-Saëns*; Sonata in E flat, *Bach*; Sonata in B flat, *Mendelssohn*; Fantasia and Fugue on 'Ad nos, ad salutarem,' *Liszt*; Prelude and Fugue in E minor ('The Wedge'), *Bach*; Grande Pièce Symphonique, *Frank*.

## APPOINTMENTS

Mr. Reginald Earl, choirmaster and organist, St. Chad's, Lichfield.

Mr. Arthur H. Egerton, choirmaster and organist, Grace Church, Winnipeg, Canada.

Mr. G. T. Pattmann, organist, Capitol Theatre, Haymarket.

Mr. R. J. Pitcher, choirmaster and organist, St. Saviour's, Paddington.

## Letters to the Editor

## NOTATION OF THE HORN: SOME ALTERED MEANINGS

SIR,—It is with reluctance that I reply further to Mr. Wotton, seeing that he scarcely veils his contempt for practical experience, when it runs counter to his opinions. Mr. Pegge's playing, which he cannot have heard, is 'slovenly'; Borsdorf's information on the performance of Wagner's parts is mere 'table-talk'; and I am rebuked for having quoted it—although Mr. Wotton himself puts forward M. Pénable as the adviser of Widor, and in his last letter invokes Dr. Lyon, merely on the strength of certain alleged conversations with unnamed players, both questions and answers being unknown.

It must be jolly to feel oneself able to write on so technical a subject without practical acquaintance with, or concern for, the mechanism involved, but such feats are not for every one. And where there is no agreement on fundamentals, it becomes almost impossible to compress one's reply into a moderate compass, and still less to do justice to the great amount of research and valuable information that Mr. Wotton's article exhibits.

To turn to Wagner: Mr. Wotton contends that the notes marked with + differ in 'Tristan' from those in 'The Mastersingers,' because in his instruction in the latter score Wagner has added the direction *stark anzubläsen*, which does not appear in 'Tristan'; and he invites me to draw my own deductions from the scores. Confining myself to these two operas, I have done so; I take 'The Mastersingers' first. Wagner's instruction does not accurately reflect the contents of his score, because in at least five places (II., 123; III., 19, 74, 149-50) a + is placed over notes marked *p* and without any stress at all. Further, as regards all the other marked notes, the direction to blow them strongly is mere surplage, because the score itself contains every dynamic indication required for their



performance. Wagner, who perhaps did not foresee the advent of Mr. Wotton, would have been well advised to confine his instruction to the form used in 'Tristan'; if he had done so, nothing would have been lost in performance and a rock of offence would have been removed. Nor can I agree that *stark anzuheben* is the precise equivalent of 'cuivrer': as has been pointed out, the latter, correctly used, requires a well-marked *sforzando* and is possible even in *piano* passages, but it does not indicate a simple unstressed *forte* or *fortissimo*. Wagner uses the 'cuivré' effect often enough, but it is deducible from his stress marks, by no means an invariable adjunct to his stopped notes, even when *forte*.

In the several horn parts of 'Tristan,' Wagner puts a + over 88 notes (subject to unintentional errors of computation). Of these 20 are marked *f* or *ff*, and I regard some 48 more as being also intended to be played in the modern manner, either because they form the climax to a *crescendo* of open notes, or are stressed, or are notes which the hand-hornist would have closely stopped. It is impossible to give reasons for one's belief in all these cases or, if it were, to make them intelligible without aural illustration. I can only say that I have considered them all carefully, and do not think that any player who had made a close study of the hand-horn would be found seriously to disagree with me.

As regards the remaining twenty notes, some of which have been given the benefit of the doubt, a few are of necessity what Mr. Wotton calls 'good' stopped notes. (This is the case with those on pp. 559-60 of the score (his Ex. 9); here the player has no alternative, because the 'bad' stopped notes are ineffective and not made use of at that pitch. Some passages do present a real difficulty, particularly the horn chords on pp. 349-50. While I think the half-dozen closed notes in them are 'bad,' the opposite opinion might reasonably be held as regards some of them.)

To summarise matters, my response to Mr. Wotton must be that I see no ground for differentiating the stopped notes in these two operas on the strength of a direction which would apply to nearly a fourth of the notes in 'Tristan' and does not apply to all the notes in 'The Mastersingers.' Any difference there is concerns merely a minority of the notes in the former opera. If Wagner's intention in introducing those stopped sounds into 'Tristan' was to imitate the general style and smoothness of the natural horn (for which he relied on the skill of his performers) he set about it for the most part very badly. Is it not more reasonable to suppose that his real object was to obtain the contrast of tone-quality which is satisfactorily achieved by modern artists?

Mr. Wotton will have none of Richter; but Richter was the pioneer of numerous conductors who have come to London, imbued with the spirit of Bayreuth, to show us how Wagner should be played. My inquiries have not led to the discovery of any conductor who has required the stopped notes in 'Tristan' to be played as Mr. Wotton wishes, and in some instances have led to evidence to the contrary. Seeing the care that has been devoted at Bayreuth and elsewhere to the due presentation of Wagner's scores, the point could hardly have escaped attention.

Reference has been made to the 'good' and 'bad' stopped notes. The expression is not mine, and I only adopt it for the sake of brevity. Both classes are generally used on the valve-horn, according to the pitch of the note, but some players do not employ the 'bad' notes at all for producing stopped effects. Stopping is a peculiar thing, dependent on such factors as the width and conformation of the hand, and the calibre of the tube; and every player has therefore to do what suits him best, his first object being to keep his stopped notes in tune. Is Mr. Wotton certain, when he hears a stopped phrase, that he can tell what method the performer is using? If so, he has the advantage over me. The two methods of stopping do give different results, which can easily be detected when the same man delivers a phrase by each in succession; but, when one is heard alone in the orchestra, without a standard of comparison, it is at times very difficult to decide which it is. More than once I have been uncertain how a player sitting next to me has stopped his closed notes and have had to ask him. If then the difference can be made so trifling, is it not hypocritical to

insist that all should conform to the same method in any given work, under pain of being accused of slovenliness?

One other point: the fact that Mr. Forsyth says that the French mark certain stopped and forced notes as 'cuivres' does not necessarily mean that the term is confined to such notes. Whether he does, or does not, consider that that is the case. I cannot say, but it looks as if he had not addressed his mind to considering the full extent of the meaning of 'cuivrer.'—Yours, &c., W. F. H. BLANDFORD.

March, 1925.

## THE ALBERT HALL ORGAN

SIR,—What is the good of it?

Town councillors are very fond of providing splendid organs, and leaving them to be looked at. Our silent organs are one of the curiosities of civilization. This idiosyncrasy is by no means confined to town councillors; it is shared by other controllers of public halls. Thus, Queen's Hall has a dumb organ, built about thirty years ago, and has orchestral arrangements of organ music made by a past organist and conducted by a past organist, with the organ silent in the background. This organ has suffered from atrophy, and has now been overhauled—to enable it to spend another quarter of a century of silence.

As the action of town councillors in putting in dumb organs has no reason behind it, it must be instinctive. A beaver in captivity will build a dam, though there is no water and it will not be used; similarly, a town council will build an organ which is to be useless. Ordinary instinct depends on the past, and town councillors have had no past history involving large organs. A town councillor may be a higher creation than a beaver, and his instinct may depend on the future, so that he instinctively prepares organs against the days when organ music shall come into its own.

The original Albert Hall organ was built half-a-century ago; but, so far as I know, there has never been an Albert Hall organist. In the 'nineties there were some sporadic recitals by various players, and recently there has been a twenty minutes' recital before a concert, while people got into their places for the coming music. The idea of having a concert while people got into their places for an organ recital does not seem to have been tried. The organ has also been frequently used by the Royal Choral Society for accompaniment. The original instrument, one of the best of its time, was wasted. We now have an Albert Hall organ, again of the best of its time—is it, too, to be wasted?

To make an organ valuable it must be played, and played as well as possible. In America, where also there are dumb organs, four ladies offered to give recitals on a large instrument in return for practice. Four lady organists might give recitals at the Albert Hall, but the scheme does not sound quite satisfactory. A good organ with a bad player, and a bad organ with a good player, are both poor. Though such quantities cannot be measured accurately, the value of a recital may be taken as the product of the values of the player and of the organ. For a given total expense this means that the best result is when the costs of the organ and organist are equal. This works out very reasonably. For instance, if a church can spend £200 a year on its organist and organ, it will get the best result by paying £100 for an organist and, say, £2,000, or £100 a year capitalised, for the organ. This assumes charges for practices to cover maintenance. According to this rule churches pay too little for their organists; and it would be wiser to have smaller organs with better players. Coming to the Albert Hall: if the organ is worth, say, £20,000, or £1,000 a year, and costs £250 for upkeep, the most efficient combination indicates an organist at £1,250. Suppose a first-rate organist, perhaps young in years, were chosen by the method by which Mr. Ellingford so fitly came into his own, he would have a career open to him in making the Albert Hall recitals world-famous. He could earn a good income while constituting the organ the main business of his life. Giving a hundred recitals a year, the average takings after paying other expenses would have to be £25—which is not much.

Here, however, we are up against a difficulty which is not peculiar to the Albert Hall, and that is that organ recitals are not taken seriously. The worst offenders are organists

themselves. They are content to play to people who value their recitals at a few pence, while pianists of less ability, violinists of still less musicianship, and singers often of none, would never dream of performing except to people paying at least ten times as much. Even those musical papers whose editors are organists devote space to pianoforte, violin, or song recitals, and choral concerts of no importance whatever, but give no critical accounts of organ recitals. Until organists realise that people value purchases by what they have to pay for them, the organ recital will never take its proper place in the musical world.

Leaving this broad question aside, the Albert Hall authorities have very special difficulties. They are bound by a charter. I do not know its nature, but believe they may not do anything that looks sound commercially for fear it might not pay. Then they are hampered by a large and rather unmanageable body of permanent seat-holders—of whom I am one.

No one can blame the management. Every one knows the manager is able, experienced, and energetic. The council, made up of important people, gives valuable time and energy. Not only that; its individual members have already subscribed a sum getting on towards four figures towards the organ, so their heart is in it. Yet here we have the record of a valuable organ with half-a-century of uselessness, and now a still better organ with a prospect of another fifty years' silence.

The intention may be to have occasional recitals by various organists until the interest dies down. This is a hopeless prospect.

There are two or three possible courses. One is the appointment of a first-rate organist who has his name to make, and to charge on the eccentric assumption that to hear a good performance is worth more than a few coppers. If the charter forbids this, why not get it altered? There can be no one to oppose a Bill for enabling the Albert Hall to go ahead. If nothing can be done on these lines, there is another scheme. Recently a company was proposed to buy an elaborate and very modern 'Positive,' and to engage an eminent organist who would tour the 'halls.' If such a proposal seemed reasonable, surely it would be possible for such a company to secure the exclusive recital use of the Albert Hall organ, to engage an organist, and to provide worthy recitals on a rational basis.—Yours, &c.,

Oxley.

J. SWINBURNE.

February, 1925.

### 'PACKINGTON'S POUND'

SIR,—Probably in the whole range of English ballad-tunes none is better known than that which goes by the curious name of 'Packington's Pound.' The tune is to be found in the 'Fitzwilliam Virginal Book' and in 'A New Book of Tablature' (1596), but, in Ben Jonson's 'Banholomew Fair' (1614), Nightingale, the ballad singer, sings a song, 'My masters, and friends, and good people draw near,' to the tune of 'Paggington's Pound.' Let me quote the first verse:

'My masters and friends and good people draw  
near,  
And look to your purses, for that I do say;  
And though little money in them you do bear,  
It costs more to get than to lose in a day.  
You oft have been told,  
Both the young and the old,  
And bidden beware of the cut purse so bold.'

Now the outstanding part of this attribution of the tune of 'Packington's Pound' to a certain Sir John Packington, knighted in 1587, is that there is no evidence to connect the 'lusty Packington,' who wagered that he would swim from Westminster to Greenwich for the sum of £3,000, but was prevented from making the hazardous attempt by the personal intervention of Queen Elizabeth, 'who had particular tenderness for handsome fellows.'

Musical historians have been pleased to accept this explanation as authentic, but in 1906 Mr. J. F. R. Stainer propounded a new theory as to 'Why "Packington's Pound"?' Mr. Stainer wrote an interesting article in the *Musical Times* (April, 1906), explaining that though there

was nothing in the career of the reputed Sir John Packington (who died in 1607) to explain the affix 'Pound,' yet there was an earlier Sir John Packington (who may have been associated with the tune) who was knighted in 1545, and died in 1560.

To my mind, the whole controversy resolves itself into a misreading of the word 'Pound' for 'Round.' Thus, the tune of 1596, 1614, and 1634, was, in reality, 'Paggington's Round,' not 'Pound.'

The tune quoted by Ben Jonson, and sung, as he states, to the tune of 'Paggington's Pound,' is in the exact measure of the 1506 melody, because Cokes, when referred to as to the rhythm of the tune, sings:

'Fa, la la la, la la la, fa, la la la.'

Thus, we are certain that the 'Packington's Pound' of 1596 is the same tune as the 'Paggington's Round' of 1614.

Chappell, in his 'Collection of National English Airs' (1838), gives a clue to the real origin of the tune, for he says that though the tune in the 'Fitzwilliam Virginal Book' is called 'Packington's Pound,' yet, Ben Jonson calls it 'Paggington's Pound,' probably from 'Thomas Paggington who was one of the musicians retained in the service of the Protector Somerset on the death of Henry VIII. (1547), and was probably a country dance composed by him.'

From a recent investigation of old Elizabethan ballads I have arrived at the conclusion that 'Packington's Pound' is in reality a corruption of 'Paggington's Round.' Proof of this is in the ballad of 'Jonas,' licensed to William Griffith, in 1562-63, and in the ballads of 'Ye story of Jonas' (1567-68) and 'The myssedeades of Jonas' (1569-70). Edward Alde's 'History of Jonas,' printed in 1615, is directed to be sung 'to the tune of "Paggington's Round,"'—in the same metre as that given as 'Packington's Pound.'

Therefore it may be concluded that the name of the tune known as 'Packington's Pound' should, in reality, be 'Paggington's Round.' All that remains is to identify Paggington, and, again, Chappell was on the right track in identifying him with one of the Royal musicians of Queen Elizabeth.

Who was Thomas Paggington? Fortunately, The, King's Musick,' by Henry Cart de Lafontaine (1900), comes to our aid. In the account of liveries, &c., at the coronation of Edward VI., February 20, 1547, the name of Thomas Pagington appears among 'the King's Majesty's musicians.' His name also appears in a warrant for livery on December 7, 1555; March 16, 1557; Michaelmas, 1558; April 18, 1559; and on various other dates up to the year 1585. From other official sources we learn that Thomas Pagington died on August 25, 1586.

We may safely conclude that 'Packington's Pound' is a corruption of 'Paggington's Round,' and that this Round was composed by Thomas Pagington about the year 1560. There are ballads set to it in 1650, 1685, 1687, 1697, and in D'Urfey's 'Pills,' and its popularity may be gauged from the fact that Gay selected it for one of the tunes in 'The Beggar's Opera' (1728), set to the words, 'Thus gamsters united in friendship are found,' while Dean Swift used it for several ballads in 1710-20.—Yours, &c.,

W. H. GRATTAN FLOOD.

### MEN'S SONGS AND WOMEN SINGERS

SIR,—Referring to the recording by a well-known soprano of 'I attempt from love's sickness to fly,' 'Discus,' in your March issue writes, 'Surely this is a man's song?'

I believe I am right in saying this song was composed by Purcell for a woman's voice—that of the Queen Zempoalla in the play 'The Indian Queen,' by Sir Robert Howard and Dryden.

While agreeing that women should not, as a rule, sing music written for men, may I timorously suggest that this particular song is suitable for a male or a female voice. Yours, &c.,

GLYN EASTMAN.

24, St. Andrew's Road, Bristol.

March, 1925.

## ELGAR AND MANCHESTER

SIR,—Even though 'Falstaff' and (so far as I can ascertain) the second Symphony have not yet been performed at Manchester, and the first Symphony and 'The Apostles' have been given twice in fifteen and twenty years respectively, there are in this city quite a number of people who are possessed with the apparently erroneous idea that Elgar is a composer worth bothering about. Occasionally I come to the painful conclusion that we Elgar-lunatics are lunatics after all, and that we are on the wrong tack; but a glance at almost any page of an Elgar score brings me back to my senses at once. I have to read Elgar, as there does not seem to be much chance of hearing him here; and as you and Mr. Neville Cardus so aptly put it, this is about as satisfying as going into a restaurant when you are hungry and reading the menu. At the beginning of the season it was announced that Mr. Catterall would play the Violin Concerto at the Hallé Concert on January 22. What joy! I had not heard it—nor have I yet. In the programme of the preceding concert Mr. Catterall was still mentioned in connection with the Elgar, while on the page giving the programme of the concert in question, the Beethoven Concerto was substituted. Last season at least two of Elgar's works which were mentioned in the prospectus were scratched. Disappointing, is it not?

My real object in writing to you is to voice the desire of many for a sound, comprehensive book on our greatest composer. Mr. Newman's little work takes us only to 'The Apostles.' There is no book which treats of the Symphonies, the Concertos, or the chamber music. I forgot—there is one, which I read a year or so ago. I could not imagine that a publisher would print such an appalling display of bad grammar. It was teeming with split infinitives and false constructions; every other composition was described as 'colourful.' I learnt that several works were dedicated to 'A. M. D. G.,' and a number of the musical examples were incorrect. I was glad that I had not bought the copy I read, and sorry that some one else had. I fancy that a book on the lines of Heseltine's 'Delius' would meet a long-felt want, and I know of two admirers of Elgar who are eminently suited to the task of writing it—Mr. Harvey Grace and Mr. Ernest Newman. I commend the idea to either of these two writers, feeling sure that they will earn the everlasting gratitude of other admirers of Elgar if they take it up.—Yours, &c.,

Manchester.

'AN ELGARITE.'

February, 1925.

## MUSIC IN THE CINEMA

SIR,—I was delighted to read Mr. Clarke's letter in the February issue of the *Musical Times*, relating to the use of first-rate music in the cinema. I played for over a year at our local picture house, and used music by the greatest of the great—even for Bach I found a place, and my audiences were on humming terms with Brahms, Haydn, Chopin, Cyril Scott, Debussy, Schumann, &c.—especially Beethoven among the greater composers. As Mr. Clarke says, 'There has to be a judicious admixture of music of the lighter kind.' But for the really good dramas, finely acted and beautifully staged, surely only good music must be used, and together the several arts, each ancillary to the other, are bound to raise the mind of the public and make it unconsciously desire the best. The cinema is an enormous power for the spreading of true musical education, and many a work must have suddenly meant something real to the masses through being used to translate into sound the very appealing, human emotions being shown on the screen. To the educated music-lover, moreover, the picture house can be a great help; it has so many opportunities for making little-known works familiar to its habitués, many of whom buy the works and learn them themselves. I too had no complaints at all from the management on the score of the music being 'too classical,' and since I left have heard many expressions of regret at the departure of the Beethoven Sonatas, &c.—Yours, &c.,

ENID PAYNE

(Mrs. Walter Morris, L.R.A.M.).

Lea Grove Road, Clevedon, Somerset.

February, 1925.

## GRAMOPHONE RECORDS: ENGLISH AND FOREIGN CATALOGUES

SIR,—Apropos the 'Occasional Note' about 'Discus's' query, I have the catalogues of the French and Spanish gramophone companies and also the German Polydor catalogue, which is I believe practically the same as that of the German Gramophone Co. As regards standard of music recorded, this and the English catalogues are incomparably the best. The German catalogue is attractive for the great number of Lieder and Wagner records it contains. The French catalogue is the worst; the stuff in it is almost unbelievable. There is hardly a single decent orchestral record in it. The Pathé French catalogue I do not yet know. A letter in the February *Gramophone* about the American catalogue is also instructive.

How welcome to see such a distinguished authority as Mr. Klein telling the truth about Gerhardt! Hitherto mine has been a voice crying in the wilderness, and for years I have been saying publicly in letters and articles exactly what he (Mr. Klein) is saying now. Some fourteen or so years ago I remember hearing this singer attempt a Mozart Aria—which I cannot now recall. Although I was then only a boy, with an inexperienced ear, the memory of the devastating exposure the song made, as it would, of her very defective technique is still vivid.

The enchanting Julia Culp and your own superb Kirkby Lunn, besides being admirable singers, with whom as a singer Gerhardt does not bear comparison, are far more interesting even in Lieder, which are the latter's peculiar and especial province, and they are both far more versatile.

Mr. Newman, as we all know, regards Gerhardt as the ultimate of perfection in every respect; but as he has said that he could see nothing to admire in the voice, technique, or singing of Calvé, this need not surprise us.—Yours, &c.,

KAIKHOSRU SORABJI.

175, Clarence Gate Gardens, N.W.1.

February, 1925.

## WAGNER AND THE BASS CLARINET: AND OTHER MATTERS

SIR,—May I draw attention to a point, which I have never seen noticed, relating to Wagner's writing for the bass clarinet? It is generally recognised as an unnecessary and futile proceeding to write for the extreme top register, where the notes are uncertain and poor in tone: yet this is what Wagner frequently does. Prout says:

'Instead of writing for it, as for the other clarinets, according to the fingering, he writes [in the bass clef] an octave lower. This possibly makes the score a little easier for the student, as the transposition is the same as for the other clarinets: but . . . it is certainly not to be recommended to the composer.'

Prout, however, fails to notice the fact that Wagner frequently changes from bass to treble clef: and then the trouble begins, for when he does this he still writes a tone (or a minor 3rd) only above the real sound. E.g.:

In B.

'Rheingold.'



It is perfectly obvious that this is meant to be a continuous scale-passage. In the ordinary treble notation, as used for the B $\flat$  clarinet, it would be as follows:



This is an extreme instance, but several examples are to be found where the composer writes up to top E and F.

It appears as if, in changing the clef, Wagner had overlooked the fact that he was taking the instrument into these dangerous regions, thereby justifying Prout's warning against the method.

If I may be allowed to touch on two unrelated subjects in one letter, I should like to refer to a point in Sir Henry Hadow's book on 'Music' in the Home University Library. He says (p. 23):

'There is no conceivable reason why we should any longer write our speed-marks and expression-marks in Italian: it is easier to say "louder" than *crescendo*, &c.'

But surely there is a reason in the fact that Italian has become a universal language for this purpose, so that 'he who runs (or plays) may read,' whatever his nationality. We cannot all be linguists: most of us doubtless know the meaning of 'Langsam' and a few other words which have become familiar, but some of the weaker brethren would boggle at, for example, 'Allmählich etwas Beschleunigend': and one may imagine a studious German painfully searching in his un-grangerised dictionary for 'Louder Lots' and 'Don't drag.'—Yours, &c.,

R. H. WHALL.

Whitehall, Stroud,  
Gloucester.

### THE ALTO VOICE

SIR,—Prompted by your reply to a correspondent in the January issue, may I, as an alto singer or counter-tenor, be allowed to express a view on the alto voice?

It is often stated that the alto voice is artificial and not a natural voice. The definition of 'Grove' is: 'The male voice of the lightest pitch.' If a man sings the contralto part in any of our choirs, he cannot always be said to be an alto. Many men can so fix the larynx that it will produce a falsetto quality, but they cannot be classed as altos because of this.

A voice that has never broken (referred to in your reply) is not an alto voice, but the boy's voice which has been retained by some freak of nature. This voice can always be recognised by the ordinary speaking voice of the man: he will always be found to speak, in daily conversation, in the same pitch as the average school-boy.

The real alto voice is possessed by the man whose voice as a boy broke or changed at the age of adolescence, and settled down again at a pitch higher than is usually the case. This man speaks in the ordinary way and sings with

range of about two octaves:  The break

between upper and lower register is between C and F; in a well-trained voice no change is noticeable.

With regard to the present shortage of altos, I venture to say that it is simply because the modern composer does not write for altos. He writes for the contralto at a pitch which, if attempted by men, compels them to produce a tone of feminine type, naturally causing a feeling of discomfort and distaste in any man. When Byrd, Blow, Purcell, Croft, Green, Hatton, and their contemporaries wrote their wonderful works there could not have been a shortage of real male altos. To perform the works of any of the above masters in the style originally intended is impossible unless the natural alto is used.

Referring again to the reply given to your correspondent you say, 'There is an inevitable feeling of discomfort and distaste in hearing a man sing with a voice of feminine type,' and 'the air of unreality is too great for an audience's enjoyment.' Was the singing of Farinelli and Caffarelli the two great pupils of Porpora, also of Bernacchi (pupil of Pestocchi), all three male sopranos, too great an unreality for an audience's enjoyment, when it was said, 'One God and one Farinelli'?

Even Mr. William Shakespeare in his excellent new book, 'Plain Words on Singing,' says, referring to the third section of the female voice:

'Male professors should remember that this is not that whoopy sound heard in the so-called male altos and also in yodling. It is as it were rudimentary in men, feeble and effeminate, and does not usually inspire respect. We do not associate it with men's characteristics.'

I do not think it is fair to receive such treatment. 'So-called' male altos were good enough for the old school—the great masters whose maxims and sayings are given as the guides of the earnest student of to-day, and whose works are still alive and will be when most of our modern trash is forgotten.—Yours, &c.,

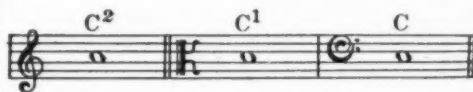
'Mayfield,' Tenbury.

F. SPEAKMAN.


February, 1925.

### NEW SYSTEM OF MUSICAL NOTATION

SIR,—You recently published an account of a new system of musical notation. I devised a much simpler one when I was a lad, and it might be worth considering. If another line were added above the treble staff, and another below the bass staff, we should get six-line staves, in both of which lines and spaces would represent notes of the same name, but two octaves apart. A similar staff would be useful in the intermediate octave, having middle C' for its middle space. If six lines might confuse the eye, we could avoid this confusion by making the middle space slightly wider than the others. This middle space would always be C', the note which is really the starting-point of modern musical notation. The three staves would appear thus:



Anyone who could read from the present five-line staff would quickly learn to read from the six-line, which would come gradually into use, without any revolution.

The middle staff, with  on a space, might puzzle string-players at first, but it would be a great boon to pianists by reducing the need for ledger lines.

The use of the treble staff an octave higher, and of the bass an octave lower, indicated by dotted lines, would continue as at present.

Our present staff came into use before the general recognition of scales based on the octave; and reading from them is like reading from cryptograms.—Yours, &c.,

J. E. BARKWORTH.

### 'FESTE' AND A LECTURER

SIR,—In the name of common justice I beg space for a reply to a very damaging article from the pen of 'Feste,' which recently appeared in your March issue.

Your contributor bases scathing criticism upon a newspaper report of my lecture at Ashford, which is a most unfair and unwise thing to do, since such reports are notoriously inaccurate, and invariably incomplete.

I said in my lecture that 'Handel, Bach, and Mozart never fully realised the expressive possibilities of music'; and the report contained many other equally serious omissions and errors (inevitably, alas!).

Regarding the explanations asked for: my knowledge of musical literature in four languages, my possession of a very fine musical library, and my deep study and research in musical history generally, give me authority to satisfy your contributor; but I fear you would not allow me space for the long process of enlightenment. I can only refer him, therefore, to Thayer and Sangalli for information about Beethoven, and when he has read these works he will know the source of inspiration of the mis-called 'Moonlight' Sonata (which was fully explained to my audience, though not reported), and he may perhaps realise that he owes me an apology.



The reason why 'few people agree as to the meaning of any given piece of music' lies in the sad fact that few people (including even those who criticise others!) ever take the trouble to think clearly about music at all. Amongst those few who do study deeply, and do know, I always find complete unanimity as to meaning, though there are the same natural differences of opinion as to methods of actual presentation that are found in elocution.

Finally, in my lecture I myself made a point of stressing the futility of comparison in matters of art, but I still agree—despite my knowledge of da Vinci, Dante, Shakespeare, Goethe, Giotto, Wergeland, Buonarroti, Dürer, Rodin, Aristotle, Palestrina, Handel, Bach, Mozart, and others—I still agree with those who feel that Beethoven's is the greatest spirit that moves in any art, and 'Feste' may come to understand that feeling when he has studied as deeply and seriously as I have, but that will take him a very long time.—Yours, &c.,

ARTHUR HIRST.

104, Oxford Gardens, W.10.

March, 1924.

['Feste' writes: 'I need hardly say that I am sorry if I have done Mr. Hirst injustice. His letter, however, does not touch on the main point of my comment—viz., his statement that Beethoven showed us that "music could be a language just as clear as our language of written words." As I tried to demonstrate, no composer has ever shown us that, and no good is done to the cause of music by making absurd claims on its behalf. If music were as definite as ordinary speech it would lose most of its charm. Mr. Hirst's scornful dismissal of people who "do not agree as to the meaning of a given piece of music" is no answer to my questions: "If it has now been discovered that the first movement of the 'Moonlight Sonata' is a prayer, who made the discovery? And, if music is so clear a language, why had the meaning of the movement to wait a century before being discovered?" As to Mr. Hirst's closing sentence: if ever I do manage to study "as deeply and seriously" as Mr. Hirst, I hope I shall wear my learning more lightly. I shall certainly parade it less.']

#### 'HISTORIAN OF OUR MAJOR OPERA HOUSE'

SIR,—I hate appearing to blow my own trumpet, but I am sure my friend Mr. Northcott, to whom your contributor 'F. B.' applies the title of 'historian of our major opera house,' would not cavil at my prior claim to be so-called, in virtue of my 'Annals of Covent Garden,' published by Chatto & Windus in, I think, 1909, in which I traced for the first time the continuous history of that theatre from 1732, the date of its foundation by John Rich, to the year in which the Syndicate became lessees under the Duke of Bedford. As most of the visitors who have written accounts of Mr. Northcott's collection seem to be unaware of the existence of my book, I hope I may be pardoned for mentioning it.—Yours, &c.,

H. SAXE-WYNDHAM.

Guildhall School of Music, E.C.4.

#### CHANGE OF ADDRESS

SIR,—We beg to inform you and your readers that owing to the impending demolition of our premises for rebuilding, we have had to find new offices, and are moving on the 23rd inst. to 20, Kingsly Street, Regent Street, W.1. Although we naturally feel some regret at leaving the offices we have occupied since the foundation of the Company twenty-two years ago, we are pleased to be able to say that our new premises are more spacious, and in a variety of ways more satisfactory.—Yours, &c.,

8 & 10, Beak Street,

Regent Street, London, W.1.

March, 1924.

ELKIN & CO., LTD.

Messrs. Sampson Low are issuing, at a popular price, new editions of their 'Great Composers and Musicians' series, under the editorship of Mr. Francesco Berger. The first six volumes are promised by Easter, and a further six will appear shortly afterwards.

## Sharps and Flats

Take a dog to a concert: Does he hear Beethoven? No; he hears a noise. Some people are in the same predicament.—*Sir Oliver Lodge.*

I can forgive Jim Connell for the 'Red Flag' only because he was not responsible for the music.—*George Bernard Shaw.*

Friends of Richard Keys Biggs, the New York organist, will be interested in hearing of the arrival of the fourth little Biggs in this interesting family. Mr. Biggs now claims leadership in the matter of family among all the prominent concert organists of America.—*The Diapason.*

Oh! your London, she is so dirty! I have to wash my hands every few minutes; but London—she is nothing to Manchester. Manchester is—Ooooh!—*Luisa Tetrazzini.*

The good critic is the critic who persistently wants the right sort of pleasure and knows when he gets it. It is by this method that I emphatically declare Chopin's Twenty-four Preludes to be but a poor sort of music. To me they sound thin and flashy, and if they sound thin and flashy to me it is my belief that sooner or later they will sound thin and flashy to you. And, probably, somehow you feel that I am right.—*W. J. Turner.*

Symphony, 'All Alone' (B minor, unfinished) (Schubert).—*Hereford Mercury.*

## Sixty Years Ago

From the *Musical Times* of April, 1865:

The *Leeds Express* speaks highly of an invention, which has been recently patented, for the improvement of organs and harmoniums. The principle of the invention is this, that the highest note of any chord played on the keyboard is made to predominate with greater power than the harmony; and thus the melody always stands out prominently, as if produced by another instrument. Chevalier Lemmens and the professional gentlemen who have examined the patent have declared it to be an essential improvement; and as it can be applied at moderate cost to any instrument, it is likely to be most extensively used. The inventor is Mr. Dawes, engineer, of Leeds.

## The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Good amateur cornet player wishes to join London dance band (evenings).—P. W. C., c/o *Musical Times*.

Accompanist (lady) wishes to meet vocalist or instrumentalist for mutual practice.—B. T., 7, Rosedew Road, Hammersmith, W.6.

Singer wishes to meet solo pianist (accompanist), also contralto or tenor, for mutual practice. Croydon district.—C. RAYSON, c/o *Musical Times*.

Vocalist (lady) wishes to meet accompanist for mutual practice. Western district.—R. W., c/o *Musical Times*.

Peel Orchestra has vacancies for 'cellos and basses. First-class library of classical and standard music.—GEORGE E. BARBER, hon. secretary, 19, John Street, Bedford Row, W.C.1.

Amateur pianist, with experience in chamber-music playing, wishes to meet keen instrumentalists; also vocalist for classical songs. S.E. district preferred, but not essential.—ENTHUSIAST, c/o *Musical Times*.

Clarinet player wishes to meet clarinet player for mutual practice at advertiser's home.—M. R., c/o *Musical Times*.



Bassoon, trombone, double-bass, and violas required for small orchestra for three performances of 'The Yeomen of the Guard,' to be given by members of the West Central Girls' Club, 31, Alfred Place, Tottenham Court Road, on May 4, 5, and 6, at 8. Particulars as to the orchestral practices to be had from Mrs. HERBERT LOUSADA, 4, Clifton Place, Sussex Square, W.2.

Pianist (excellent accompanist) (lady) wishes to rehearse with students or others—singing, violin, or 'cello. Kensington district.—K., c/o *Musical Times*.

Vocalist (lady) wishes to instruct girls' singing class (evening)—Church institute or girls' club. S.W., or near S.E. district.—RAYMONDE, 23, Middleton Road, S.W. 11.

Wanted, services of good amateur orchestra, to rehearse new work for pianoforte and orchestra. London or suburbs, April 22 to 30.—D. W., 6, Graham Road, W.4.

Violinist (medium ability) wanted for mutual practice on Mondays and Thursdays, 7.30 to 9.30. Good collection of varied music. 'CELLIST, 20, Osney Crescent, Camden Road, Camden Town, N.W. 5.

Young lady pianist (A.R.C.M.) wishes to meet vocalist or instrumentalist for mutual practice. Streatham or Croydon districts.—ACCOMPANIST, c/o *Musical Times*.

Will vocalists, instrumentalists, and reciters willing to give services on Saturday and Monday afternoons to entertain members of clubs for the blind, please write to PAUL DALMAS, hon. organizer, Social Clubs for the Blind, Braille and 'Servers of the Blind' League, 3, Upper Woburn Place, W.C. 1.

Baritone wishes to meet accompanist for mutual practice (male preferred). Capable Bach, Strauss, Bridge, Delius, Rachmaninov, &c.—F. G. B., c/o *Musical Times*.

#### ROYAL ACADEMY OF MUSIC

The students' concert in the Duke's Hall on February 16 was both successful and enjoyable. An admirable performance was given of the first movement from Franck's Quintet for pianoforte and strings, the executants being Messrs. Jean Pougnet, Hugo Rignold, Harry Berly, Douglas Cameron, and Miss Betty Humby. The ensemble of the players was especially notable. Some good pianoforte playing was given by Mr. Reginald King in 'Liebeslied,' Kreisler-Rachmaninov, and the Prelude in B flat, by Rachmaninov. Mr. Herbert Tree sang Handel's 'Where'er you walk,' from 'Semele,' with remarkable facility, and 'The Golden Journey to Samarkand,' from Elroy Flecker's 'Hassan,' was pleasingly recited by Miss Peggie Robb-Smith.

The concert on March 4 was perhaps even more noteworthy, from the fact that the programme contained two numbers for a combination of instruments not often heard in the concert-room. A Sextet for violoncellos, by Dunhill—of which the first and second movements were played—aroused unusual interest, and again the ensemble was most satisfactory. Moreover, the warmth of tone of the six cellos made a delightful and sympathetic effect. The composer, who was present, expressed himself delighted with the performance. The second novelty, so to speak, was the first movement of a Trio for oboe, horn, and pianoforte, by Carl Reinecke, and the performance of this uncommon piece of concerted music proved a great success. The three soloists, Miss Helen Gaskell (oboe), Mr. Alfred Cursue (horn), and Miss Guirne Creith (pianoforte), acquitted themselves admirably. Miss Gaskell is to be especially commended for her artistic playing. Two songs by Granville Bantock were well sung by Miss Grace Reynolds. In both—'Yung Yang' and 'A Feast of Lanterns'—the singer distinctly indicated the atmosphere of music and words. The late Principal, Sir Alexander Mackenzie, was an interested listener.

It is of very real interest to record the extended growth of orchestral practice and performances in the Academy, there being five separate and distinct orchestras in full work. The library of the Academy, already rich in countless works of great historic interest, has recently received a valuable addition in the score of Handel's oratorio, 'Samson,' composed in 1742, which has been presented by Mr. William Wallace. It originally belonged to William

Crotch, the first Principal, and bears his name and address, and the date 1811 in his own handwriting on the fly-leaf. Dotted up and down the pages are several of his quaint annotations in faded ink, and that he was possessed of an acute critical faculty is proved by some of his remarks. Of one aria he says, 'Cut, surely this is the worst of all Handel's songs'; a phrase is curtly dismissed as 'Very bad, I never saw anything so bad.'

The following awards have been made: *Goldsberg Prize* (contraltos) to Vera Kneebone (a native of Plymouth), Margaret Hale being very highly commended and Ethel Barker commended. The adjudicator was Miss Rosina Buckman. *Sterndale Bennett Prize* (female pianists) to Rene Cook (a native of London), Winifred Sanders and Dorothy Folkard being very highly commended, Muriel Warne highly commended, and the following were commended: Sybil Barlow, Jessie Furze, Vera Kneebone, Irene Hyman, Enid R. Wykes, Myra Ison, and Meta Davies. The adjudicator was Mr. Lloyd Powell. *Philip L. Agnew Composition Prize* to Ivor R. Foster (a native of Teignmouth), Reginald King being commended. The adjudicator was Mr. Arnold Bax. *Edward W. Nicholls Prize* (female pianists) to May Chipperfield (a native of Horley), Virginia McLean being highly commended. The adjudicator was Mr. Leonard Borwick. *Emma Levy Scholarship* (Jewish pianists) to Serach Mani (a native of Jerusalem), Yette Waxman being highly commended. The adjudicator was Mr. Rae Robertson.

#### MODERN HARMONY

With a view to breaking new ground, the Council of the Musical Association had proposed to have a discussion, at the meeting on February 10, on 'Modern Harmony from the Standpoint (a) of the Composer and (b) of the Teacher,' and had invited Mr. E. J. Moeran and Prof. C. H. Kitson to formulate their views on these respective points. Unfortunately, when the members assembled at the University of London, the secretary had to announce that at the last moment both these gentlemen were prevented from coming by illness. However, Prof. Kitson had sent a transcript of what he was going to say, and this was read to the meeting. He pointed out that this was a particularly difficult period for the teacher of harmony. Not only were problems made more complex and much wider in their sphere than ever before, but we were confronted with what was practically a new language. The composer of to-day used a new language, not because the old one was inherently bad, or had necessarily worn itself out, but because the new language was the vogue of the time and the reflex of the progress of thought in other spheres. Music was becoming more and more a concrete illustration of the spirit of the age in what might be termed 'applied music,' rather than an unconscious reflection of it as in the earlier periods. Nearly all the great composers had been misunderstood by their own generation. That was due partly to the fact that they were ahead of their time in outlook, and partly to the evolution of resource and the history of the infraction of rule. No sooner did a scheme of technique get settled, than there appeared a composer who apparently gave the lie to that scheme. When the change was so sweeping and radical as that we were now witnessing, there was a danger of all the experienced teachers of the earlier style being reduced to impotence.

But the teacher of harmony had not only to consider the potential composer, but also the large number of pupils who studied harmony in order to improve their general musicianship. The unrest which was prevalent among harmony students of the present day was due very largely to two causes: (1) The technique they were taught did not seem to have any connection with the music that was being composed; and (2) more than that, it often had little connection with any real composition. The younger generation was rightly rebelling against the dogmatic academicism which gave the student a large array of 'don'ts' culled from various textbooks. The other extreme, as dangerous for the average student as the academic attitude, consisted of undue license at a wrong stage, leaving the student to work out his own salvation, which meant quickly working out his own ruin. Both attitudes were wrong because they ignored the historical

side of the evolution of technique. The academic attitude was wrong because laws were given as being absolute. The other attitude was wrong because while giving freedom it did not explain the principles upon which freedom had been gained. The only way to teach harmony was from the historical point of view, both to the average student and the potential composer. The important thing was that a rule should be placed in its right setting.

Musical instinct without brains was as futile as brains without instinct: the result of the former was weak imitation, of the latter 'dry bones.' The average student at any rate must proceed from the known to the unknown. It was probable that the potential composer would work out his own salvation despite his teacher. A great deal of what he did was intuitive, and he would teach himself the rest. His intuition that survived would prove in the end to be a natural expansion of existing principles and resource.

For these reasons we may believe that what Mr. Newman called 'the harmony-teaching industry' was not about to die, but would be reborn with an ever-increasing sphere of usefulness. It may seem that there had ceased to be a theory of harmony, and it might be that we must rely more and more upon the æsthetic sense and less and less on intellectual cultivation. There must, however, be an understanding of previous science. One could not just sit down and write what he liked or disliked, and it was not helpful to the student if the only criticism the teacher could offer was that he liked or disliked this or that. There must be very good reasons for everything: without a firm basis for criticism one might mistake a fool for a genius. Because the new music was freed from the restrictions of the old, it was not easier to write. It demanded just as good brains, if not better, and just as much, if not more, instinct.

It would seem that text-books on harmony were useful only as records of an out-of-date technique, for when a technique had become sufficiently settled to be reduced to some sort of system by the theorist, practice had again moved on. But the ordinary beginner found it difficult to remember even a small part of what he was told, and he was hardly able to deduce his principles from actual music, any more than the school-boy could deduce Latin grammar from Cæsar. But text-books in general suffered from two serious defects: (1) Rules were not referred to their periods; (2) Rules were not stated in reference to differentiation of style. Current technique could only be studied from the actual music, and it must grow out of an earlier one that was known, for that of course was its natural evolution. It followed that we must always start with an earlier technique, and settle the further course of study in accordance with the student's aim, capacity, and predilections. The student with ultra-modern tendencies would not quarrel with his teacher if he felt he was being taught, not a set of rules, but the technique of some definite period.

At the conclusion of Prof. Kitson's paper there was a discussion, in which the principal speakers were Mr. James Swinburne, Dr. Yorke Trotter, and Dr. W. J. Phillips.

## London Concerts

ROYAL PHILHARMONIC SOCIETY

The programme on February 26, conducted by M. Ansermet, ranged from Monteverdi to Prokofiev—a good thing to do so long as the journey is not in chronological order, as it was in this case. The first half, made up of Monteverdi's lengthy 'Sonata sopra Sancta Maria,' Handel's Concerto Grosso No. 1, and Haydn's 'Oxford' Symphony, tended to become monotonous, especially as the Symphony was given with a heaviness of gait that we expect neither from Haydn nor Ansermet. One of these items should have changed places with one in the second half—Debussy's 'Three Nocturnes' (brilliantly played), Prokofiev's Violin Concerto, and Ravel's 'Le Tombeau de Couperin.' The Monteverdi work had its interest, chiefly historical. It was for women's choir (used solely for the delivery from time to time of a simple

ecclesiastical phrase), brass, strings, and organ, and showed the old composer with an adventurous eye on the *ostinato*, the continuous variation form, and the choral symphony. But it was too long for the actual musical value. The Prokofiev Concerto had its first English performance. It was, on the whole, free from the irritating school-boyish tricks that spoil its two predecessors for the pianoforte, and there were moments of real charm of a delicate kind in the first and last movements. The *Scherzo* roused laughter—not always suppressed—and was therefore held by some to be successful. But clearly the audience was tickled, not by any humour in the music, but by the frantic exertions of the fine and self-sacrificing soloist (Joseph Szigeti), whose ungrateful task was almost confined to *prestissimo* sawings in the upper reaches. He was seen rather than heard. More ungrateful and ineffective writing for the fiddle could hardly be imagined. But perhaps that was the joke! The female choir in the Monteverdi work and in Debussy's 'Sirènes' consisted of students from the Royal College of Music. They sang well, but there were too many of them for the Debussy, and as they looked and sounded like a remarkably healthy lot of typical young English women, they were a long way from suggesting sirens. The right effect can be got only by a few voices 'off,' or among the orchestra. Three rows of singers standing up at the back at once turn the effect into that of a choral society—the last thing Debussy wanted, surely. H. G.

### SIR HENRY WOOD'S CONCERTS

Sir Henry Wood conducted Beethoven's fourth Symphony at Queen's Hall on March 7. Just about that time we had also the Septet, Op. 20, and the 'Pastoral' Symphony—a time of easy-going, smiling Beethoven. Perhaps we had been inclined to forget how much there is to be said for the even-numbered Symphonies. The gracious No. 4 came in victoriously that Saturday afternoon. Otherwise the concert was ordinary. Moiseiwitsch was the soloist.

Beethoven too was the centre of the previous concert of the series (February 21)—the C minor Pianoforte Concerto, played by M. José Iturbi, and very well played indeed, in a refreshingly straightforward, unaffected, musically way. The Symphony was Mozart in A, K. 201. In the smaller pieces we had English plain and French coloured—Butterworth's 'Shropshire Lad' and Ravel's 'Spanish Rhapsody.' C.

### LONDON SYMPHONY ORCHESTRA

M. Felix Weingartner conducted the London Symphony Orchestra's concert on March 9. After the 'Euryanthe' Overture there were two Symphonies—the 'Pastoral' of Beethoven and the 'Fantastic' of Berlioz.

This conductor is perhaps of rather too analytic a mind for the more luscious sorts of music, Wagner's, for instance. But in this programme his gifts of intelligence and taste shone like a good deed in a naughty world. After all, we are not at a concert necessarily to be browbeaten or overawed. Let a word be said for the charm of reasonableness, courtesy, and persuasion. The Beethoven was exquisitely tranquil, the Berlioz fiercely animated. M. Weingartner remained perfectly self-possessed, and all the music was of an untroubled clarity. Germany has not sent us a peer of Weingartner for many a day. C.

### MR. BESLY'S CONCERT

Owing to the defection of M. Furtwängler in February, Mr. Maurice Besly was first in the English field with Reger's 'Variations on a Theme of Mozart,' at Oxford, on March 5, then at Queen's Hall with the London Symphony Orchestra on March 12. While giving Mr. Besly full credit for his find, it cannot be said that the coming of the work merited longing anticipations. We expected to be amazed again by the composer's craggy technique, and we trembled a little before the orgy of aural analysis. In the event neither of these prodigies occurred. Reger had worked a mountainous pyramid on Mozart's mouse-like tune—the wee, sleekit Variation theme of the Sonata that every

body plays because it is the easiest—but Reger's own Variations were so stony of musical ideas that he made less of the theme than Mozart did. Having little to say that mattered, he had less excuse than we usually grant him for saying it so portentously. There were un-Reger-like, Mascagni-sweet harmonizations that made the sensitive listener squirm. The whole worked up to a Fugue on a rather stiff subject that did not for the moment explain itself. At last the clue came when the two themes were played together, *fortissimo*, trumpets versus the rest (the quotation is unverified):



This first-year pupil's crudity was Reger's pinnacle—Reger, the master-builder! At the very outset the statement of the theme had been an ordeal in itself. Why was Mozart's *Andante* slowed into a halting *Adagio*, repetitions and all? Who did it—Reger, or Mr. Besly? It was a bad quarter-of-an-hour. The rest of the concert helped Mr. Besly to 'arrive' as a conductor. He handled two Symphonies—Haydn's No. 97, in C, and Franck's—intelligently, and showed a conductor's technique in getting his wishes. As a composer, his 'Mist in the Valley' was too tentative to establish him. His arrangement of a quiet Choral Prelude of Bach's—muted strings and low-speaking wood-wind solos—left the impression that the Bach had been sweetly indicated but unsaid. M.

#### WOMEN'S ORCHESTRA

Is the cause of feminism languishing, that so few of its supporters cared to hear the British Women's Symphony Orchestra at Queen's Hall on March 11? When a concert is so scantily attended, the performers get at least the benefit of an extra dose of sympathy from every humane breast. To set against that is the fact that these ruthless women imposed on us yet another performance of Tchaikovsky's Pianoforte Concerto in B flat minor. No sort of brilliance, or personal magnetism, or any art of the platform can at the present day make this music acceptable to some of us. And this time, for all Miss Katharine Goodson's manly blows at the solo, it was not of the first order. In fact the Orchestra's general achievement is still third-rate, though, as a Haydn Symphony and a rather pretty little Suite by Lalande showed, it is very much better than when it started. Miss Gwynne Kimpton conducted. C.

#### 'GERONTIUS' AT THE ALBERT HALL

The Royal Choral Society sang 'The Dream of Gerontius' at the Albert Hall, under Mr. Hamilton Harty, with Miss Margaret Balfour, Mr. John Booth, and Mr. Charles Knowles as soloists. There must be a large number of exceptionally good, keen voices in this vast choir which, if its members were only mediocre, would be a hopelessly unwieldy body. It was remarkable how, everything considered, the singers responded to the effective, sharply pointed conducting of Mr. Harty.

The rich levels of Miss Balfour's singing and Mr. Knowles's virile style are well known. The Gerontius of Mr. Booth was a success so considerable that Londoners will have to hear more of him. Here is a singer of impeccable technique, and also of the intellectual refinement which we demand in this work. It is Elgar's fortune to have had a succession of singers able to do faithful justice to the hero of his wondrous masterpiece. C.

#### 'THE PILGRIM'S PROGRESS'

The American musical public has lately given a good welcome to several of our composers. The Wolverhampton Musical Society, the Birmingham Symphony Orchestra, and the British Broadcasting Company handsomely paid back the compliment with a performance of 'The Pilgrim's Progress,' a cantata by Dr. Edgar Stillman Kelley, at Covent Garden, on March 12. The veteran composer was

present, and being heartily called to the platform at the end, he made a speech of thanks with the neatness for which Americans are justly famous.

It is easier to talk of the performance than of the composition, so let us say first that if the Wolverhampton singers strayed from the pitch in an unaccompanied chorus of Celestials they gave themselves heart and soul to the many robust movements, and notably to the loud C major entry of Christian into Paradise. Mr. Joseph Lewis conducted, and the composer was well served by some distinguished soloists. Mr. John Coates gave to the tenor music all his admirable fervour and high art. Mr. Harold Williams sang the music of Christian, and seriously impressed us. This well-equipped baritone steadily advances. Perhaps the most grateful music—that of Apollyon and Mr. Worldly Wiseman—fell to Mr. Joseph Farrington, who in Vanity Fair had strains that took us back to Sullivan. Mr. Dennis Noble had the incidental part of the Narrator. All the soprano solos were sung by Miss Ursula Greville—they included a Shepherd, Madam Bubble in Vanity Fair, and an Archangel in the closing scene. She too exerted herself to the utmost, and if, like every one else, she was oppressed by the proximity and weight of the orchestra, she left no doubt that her singing has improved. Probably it was in sheer desperation that she permitted herself a number of piercing, 'uncovered,' high notes.

And the music? The intentions are too respectable to tempt us to be candid. If it were a young man's work, we should call for a sharpened tomahawk. Enough that the composer has not the gifts—has not the first of the gifts—demanded by his august theme. His music is not more than grammatical. One could believe that his mark would be a small secular cantata for a homely occasion. Musically this 'Pilgrim's Progress' is null and void. C.

#### LÉNER QUARTET

The series of historical recitals given by the Léner Quartet at Wigmore Hall concluded on February 28—much to the regret of the many admirers M. Léner and his colleagues have made in London. It was certainly a most successful experiment both on account of the excellence of the performances and of the interest they aroused. The Léner Quartet deserved no less, for it combines in a remarkable degree the best qualities of the old and the new string players. In deference to the composer's intentions, in absence of trickery and far-fetched effect, these exponents may be said to belong to the old school. In their command of tone effects they identify themselves with the moderns. That is really the basis of all string playing. In the old times violinists practised a big tone, and held that anyone could play softly without study—a big, clear outline was then the main thing. To-day, apparently, the reverse holds good, and we are so much concerned with fine detail that we are apt to forget the importance of clean, direct expression. These Hungarian players roar like lions and coo like doves—when they choose, and therein lies the secret of the extraordinary charm of their readings. Their control over the vibrato of the finger is as absolute as their control over the hand. Thus they get a great range impossible to those who, instead of mastering the vibrato, have been mastered by it. And the effect of vibrato on tone cannot be over-rated.

To praise a special performance above another is impossible. Their Mozart was flawless. Yet we all forgot it when they played Schubert. And surely there were moments when their treatment of Brahms was superb. On the final evening they gave us Franck, Goossens, and Debussy. The second movement of Franck's Quartet has certainly never been treated with such fine delicacy, and Goossens's music has just that touch of daring and roguery which, to our thinking, is most becoming in a young composer and the surest sign of good things to come. In conclusion, it is worth recording that Wigmore Hall has been full to overflowing on each occasion. There could be no better testimony to the *fleur* of the Londoner for what is excellent in music. The Léner Quartet came to us unheralded. These players owe it to their own abilities and talent that they can already command full houses. B. V.

## BIRMINGHAM STRING QUARTET

It never rains but it pours. Last year months passed without a single quartet recital. This year we have already had the Léner Quartet, the Copenhagen Quartet, the Budapest Quartet, the Rosé Quartet—to say nothing of local organizations. The Birmingham Quartet consists of four able and thoughtful musicians—both sexes are represented—led by Mr. Percival Hodgson. Their programme was on sound lines, and perhaps 'sound' is the adjective which best describes their most creditable qualities. Apart from a lamentable attempt to sentimentalise the *Trio* of Haydn's Quartet in C, Op. 54, their readings were unexceptionable. A certain lack of inspiration was felt in the interpretation of Vaughan Williams's Quartet in G; but there was otherwise no serious fault of either taste or technique. The most conspicuous weakness was not any individual shortcoming. The balance of tone, even in Haydn, tended to make the lower parts more important than the upper parts. The leader asserted himself in attack, but as the movements proceeded the initiative was often passing to the viola or to the 'cello without just cause. Possibly the Birmingham players have not worked together long enough for each member to be ready to fall into place naturally—or, may be, the acoustics of Wigmore Hall—new to them—trigged them slightly. These are small drawbacks which will have disappeared probably when their next London venture takes place.

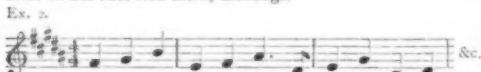
B. V.

## THE PHILHARMONIC TRIO

We were asked to consider Mr. G. O'Connor Morris's Trio for flute, oboe, and pianoforte (played by the New Philharmonic Trio at Wigmore Hall on March 2) as a modelling of style on Elgar's. It proved largely a modelling on the Violin Concerto, done openly and in good faith as a means of evolving good music. The method was to take the rhythmic frame and what might be called the sound-pattern of an Elgar theme and put different notes to it. Thus Mr. Morris's second movement, with Elgar's, opened:



The device was prevalent in the second movement, more so than in the first and third, although—



had its half-brother. Just so an author might fill the blanks in: 'Of —'s first — and the — of that — tree' as poetically as he knew how and say he is modelling his style on Milton's, which would not be true. Mr. Morris's scheme did not work. Even without one's consciousness of Elgar's shadow the Trio was no more than scholarly, dignified, fluent, and so forth, and probably if the composer had started off on his own path he would have written music of more life.

This and a whole evening's repertory, much of it new, was played to admiration by the Trio, namely, Albert Fransella (flute), Leon Goossens (oboe), and G. O'Connor Morris (pianoforte).

M.

## SOME SINGERS OF THE MONTH

Mr. Plunket Greene, on February 28, gave a recital wholly of songs of Sir Charles Villiers Stanford, accompanied by Mr. Liddle. It was a touching occasion, and the audience appreciated this. So many of the songs had been written expressly for the distinguished artist: and as he sang it was evident that the past and its memories were working powerfully on his emotions. This is not the moment to give an estimate of Stanford's songs, but enough that such a recital must have been an eye-opener to anyone who had carelessly accepted the usual glib disparagement of Stanford. These songs had character and variety, and the wealth of them is still not enough known to British singers. The Irish dialect of so many of the words is of course a deterrent. It is easier to learn to sing in any of the Continental

languages than in Irish-English. Here Mr. Plunket Greene is inimitable. But—singing under the stress of keen emotion—he did not otherwise offer himself as a model. He raced through many songs at so extravagant a speed that everything—rhythm and words alike—was lost. He thus spoilt that enchanting song 'Cuttin' Rushes.' Much of the singing was indeed hardly singing at all. There was no musical tone, and yet there was an attractive expression of a very personal wistfulness and fun, and now and then a phrase would be uttered with such perfection of verbal articulation as to be a thing of beauty.

Nineteen songs of Schubert, in the English versions of the new Oxford Schubert (by A. H. Fox-Strangways and Stuart Wilson), were sung by Mr. Stuart Wilson at his recital at Wigmore Hall.

What stood out first was the fact that only four or five songs were of the everyday Schubert. What admirable beauties there are in Schubert's less-known songs! Most singers stick to vol. i. of the Peters edition. Some publisher should issue an album wholly of unfamiliar songs, with a good English text and in the mezzo-soprano range. This is a crying need. To hear some pieces of Mr. Wilson's selection was to realise that luck, not judgment, had ordained that some of Schubert is hackneyed and some ignored.

The new Oxford book of translations has been reviewed in these columns. Enough then to say that most of these versions are extraordinarily neat and apt. Singers who have learnt German may prefer in private and in small circles to cling to the original, but when facing a mixed audience they will be ill-advised indeed if they do not consider the advantages of conveying the sense as well as the sound of the songs to the public. It is certain that one of the reasons for the lifelessness of much English singing is the hoary tradition that words are not meant to be understood. How the atmosphere brightens when a singer makes it clear that he is bent on driving the verbal text as well as the melodic line into the comprehension of the listener!

Mr. Stuart Wilson has for long commanded the sympathetic interest of all who appreciate an unusually sincere and musicianly character in a singer, and it was a pleasure to note that he had made a considerable step forward in his art. Mr. Wilson's upper voice is gaining in solidity. This comes from better breath-control, and the resulting widening of the throat. One greatly admired his success with the difficult, high-lying melody of 'Idle Tears.' Here he justly maintained the right tension, and it was a comfort to hear the tone so firmly supported. But Mr. Wilson spoils the 'Sun on his Setting' by his *portamento* singing. A fault frequently observed during the evening was the clipping of final consonants—'that' was, as often as not, 'tha'. And then 'might' too often approached 'moight.'

Mr. Wilson, indeed, has still to work on his diction if he would make the telling verbal effect of Elwes in the past, and of our ever-admired John Coates. At present he scarcely does justice to his own translations, and the book of words was always necessary. A casual observer would perhaps have declared the singing to lack vitality. I would rather say that the singer has not yet the technique to give his vitality its chance. The ordinary animation of private intercourse needs a great heightening on the platform, and what may be a graceful attitude of modest deprecation in the one case will be dullness in the other.

Mr. Wilson has not realised the danger in singing a gloomy subject gloomily. He must smile more before he sings better. Save when he is actually cursing, the singer must always smile. The smile may not be joyful—it may be derisive or ironical—but it always serves the purpose of brightening the tone. No subject, however dismal, calls for a dull tone. We are afraid that a certain glumness was spread over parts of this concert—a glumness due to a miscalculation.

But a singer can never afford to be passive. He must ever be attacking. In lively songs Mr. Wilson was by a fraction not lively enough. Take the delightful 'Earthly Happiness.' There was a miscalculation. The singer was in effect less philosophic than the song. Given a reminiscent smile, the music would have quickened into its proper life. At the risk of seeming impertinent, one urges on Mr. Wilson the claims of the *picoło sorriso*. Ah, if one



could only by such simple advice instil some of Mr. Wilson's musicianly sensibility into some other singers, who will never give such pleasure as he, grin they ever so broadly!

The great 'Prometheus' and 'The Gods of Greece' were among Mr. Wilson's outright successes. His accompanist was Mr. Anthony Bernard.

Miss Marjorie Yrret sang on February 25, accompanied by Mr. Craxton. She has a pretty soprano voice of sensuous quality, unforced and agreeably free from throatiness. At present her singing lacks colour and light-and-shade. She seemed to be still too lately a student to have anything of musical interest to impart—she was still too intent on observing the rules she had learnt. Her Italian and French were just ordinarily acquired—we did not feel that they were yet the singer's second nature. She will be less nervous and will have more quality when she gets the habit of singing on a greater reserve of breath. To give one instance, the French song, 'L'Amour de Moi,' was sung for the most part on the very tail-end of her breath.

Miss Eleanor Marshall (Wigmore Hall, March 5) sang an artistically-chosen programme, which was further embellished by Mr. Leon Goossens's oboe playing. She gave us some English lute-songs, some arias from the Bach Cantatas, and examples of Schubert, Wolf, and Debussy. But for the most part it was hardly concert-singing. Miss Marshall used almost exclusively a head-tone of meagre character. It may have been applicable to the lute-songs and to Debussy (though, even so, it would have been better in a drawing-room), but the German music wanted a richer instrument.

Miss Joan Muirella sang, on March 11, Schumann's 'Woman's Love and Life' and Elgar's 'Sea Pictures.' She has a good voice—a warm mezzo-soprano—and might do really well if she were to develop her articulation. Words, she should observe, have ends as well as beginnings. This singer, one felt, was principally thinking of creating well-rounded sounds, but in the lack of any verbal shapes her smoothness soon became cloying.

Miss Phyllis Lett, who is going to Australia, sang at Queen's Hall on March 13, with orchestra, Sir Landon Ronald conducting. The programme was miscellaneous, but contained good things. One could but feel sorry at the *maladroit* use made of this fine voice. In the first part of the programme only one piece, Schubert's 'The Trout,' was well sung (and not the whole of that). Criticism here ventures to be severe in the hope of being salutary. The faults in Miss Lett's singing are popular—they are faults deliberately cultivated by many singers of 'O rest in the Lord,' a piece in which hooting and scooping are much enjoyed by inexperienced audiences in the country. These faults and this popularity between them breed a British style of contralto singing which is one of the most unpleasant national manifestations in executive music. Miss Lett sang well in 'The Trout,' and also in one or two of the songs towards the end of the evening, because the brisk tempo gave her no chance to lean on her tones. But in the serious tests of style, like 'Che farò' and Beethoven's 'Creation's Hymn,' the technical weakness was deplorable. Nearly all her upper notes were too closed. 'Land' became 'lond'; 'sky' was 'skoi.' And still a course of serious study would surely make a truly eminent singer of her.

Miss Cissie Marsh sang at Mortimer Hall. She proved to be a beginner, but there were signs indicating that she will be justified in working at her voice.

Mr. Angelo Desfi (tenor) (Eolian Hall, March 11) was also a singer who showed signs of incomplete training. His attempts at English were sportsmanlike. So was the French of his collaborator at this concert, a soprano, Miss Rosa Clare, who again was purely an aspirant.

Two agreeable baritone singers were heard on the same day (February 27)—Mr. Alfred Read and Mr. Percival Driver. Mr. Read chose a very varied programme, and proved to be an alert, equipped, competent singer. His voice is perhaps a useful rather than a conspicuously beautiful instrument, but such quick intelligence and skill as he showed are not common. Mr. Driver sang Somervell's 'Maud' songs. At times his intonation was faulty, and he probably had a cold. Nevertheless, there

was much that interested one in this singer—he had studied, he knew how English words should sound, and he was not afraid of a degree or two of passionate expression.

Miss Dorothy Silk and the friends who have so often collaborated with her gave a concert of Bach, which included the 'Coffee Cantata,' on March 16. There is nothing to be added to former tributes to Miss Silk's art, except an expression of satisfaction that Londoners nowadays so keenly appreciate it. Here are a sensibility and a devotion to music which instrumentalists might well declare to be more usual among themselves than among vocalists. Miss Silk now has full recognition and fame. This should be an encouragement to artistic singers who dislike the path of those who make music serve them purely for self-display.

An American soprano, Miss Luella Melius, sang at Queen's Hall. After some rather acidulated high sopranos her mellifluousness was a pleasure. She reminded us that coloratura singing can sound beautiful and not merely difficult. This voice was not a mere squeak; it had solidity, sweetness. It was, so to speak, plump. In 'Una Voce' of Rossini she proved that one can be a soprano and still have a sense of humour. Occasionally in a quick-running, high scale Miss Melius allowed her breath to escape unduly, and so hardened her tone. But the one real fault in this singing was a narrowing of vowels on a descending scale. She sang the 'Bell Song' from 'Lakmé.' She ought to have given us some Mozart.

H. J. K.

## Competition Festival Record

### FESTIVALS IN SCOTLAND

PERTSHIRE, though one of the younger Scottish festivals, takes place as probably third in size and importance, being outstripped only by Glasgow and Edinburgh. The fifth annual Festival, just concluded at Perth, ran for seven complete days, and embraced twenty-two sessions. In the open choral classes a number of West of Scotland choirs travelled North to compete. In the male choir class, Glasgow Police had a narrow and doubtful victory over Clydebank; in the mixed and women's choir classes Perth Madrigal Society secured first place through its brilliant madrigal singing. Other interesting features were the exquisite singing of the infant choir from Perth Western District School, and the high level of the singing in the final stage of the Scots Folk-Song solo competition, the winner, Miss Cathie Campbell (Perth), being awarded the Federation of Music Industries cup for the best individual performance at the Festival.

The natural development of the RENFREWSHIRE Festival is being somewhat held in check by the depression in the shipbuilding and engineering industries. But the seventh annual Festival ran for seven days, and occupied twenty-three sessions. Principal winners: Mixed Choirs—Mr. Thorpe Davie's choir; Male Choirs—Glasgow Police; Women's Choirs—Linthouse Choral Society; School Choirs—Greenock High School.

The third annual Catholic Festival occupied three days at GLASGOW, and showed an advance on the previous year both in number of entries and in the standard attained, but the audiences were disappointing.

The third ARRAN Festival ran for two whole days at Lamlash. The choral work, both in the senior section and among the school choirs, showed a marked advance on the work of the previous year. Solo competitors were fewer, and not outstanding in quality.

THE ELIZABETHAN FESTIVAL, held at Kingsway Hall, London, on February 25-28, was for the third time a credit to its organizers, who appear to have an uphill task in winning for this event the recognition it deserves. The London public takes little notice of it. The support given to it by choirs is thin, but widespread. Five of the adult choral classes averaged under four entries. There were eight, however, in the female-voice class. Concerted solo singers—in twos, threes, fours, and fives—came in plentifully.



The following were the winning choirs:—Schools: St. Mark's, Bush Hill Park (Rev. E. S. Scroggs). Male-voice choirs: High Wycombe Orpheus (Mr. W. Bromage-Smith). Large choirs (sacred): Taunton Choral Society (Mr. Reginald Ward). Smaller choirs (sacred): Mansfield and Sutton Co-operative (Mr. F. Ward). Large choirs (secular): Taunton Choral Society. Smaller choirs (secular): Morley Madrigal Circle (Miss Jane Joseph). Female-voice choirs: Henry Nicholson Ladies' Choir, Oakham (no conductor).

At the end there was a most enjoyable concert given by the following artists: Mr. Harold Craxton (virginal music at the piano-forte), Miss Joan Elwes, Mr. Keith Falkner, the Kendall String Quartet, the London Male Voice Octet, and the L.C.C. (Staff) Philharmonic Choir.

**BARNSELY.**—This Festival, held for the third time, extended to three days (February 26-28). More than a thousand children took part in it. A notable feature was the increased number of entries in the violin competitions. The winning male-voice choir was Cudworth Y.M.C.A. (Mr. H. Jolley). Royston Vocal Union (Mr. H. D. Thornton) was the only competitor in the chief mixed-voice class.

**BEDFORD.**—The 'Bedfordshire Fistedford Competitive Musical Festival' was started only four years ago, and already it ranks among the largest in the country. Not only is it elaborate and well supported, but it is everything that a Festival should be in its organization, its musical standard, and its 'atmosphere' generally. It is in the main a choral festival. Solo singing is represented, but it does not contribute to the fortnight's length (March 2-16) of the Festival as much as the choral singing of the county and the many types and sizes of choir that have to be allowed for in the competitions. This year two hundred and twenty choirs entered. The next thing to note is the popularity of folk-dancing. One class for dancers of ages up to eighteen brought in twenty-three teams. Another satisfactory feature is the public attendance, which is not only a sign of the healthy musical state of Bedford—to which one of the adjudicators referred—but helps to put the Festival on a good financial footing. At the time of going to press we have no report of the chief choral results, which were announced at the final concert, and are unable to give a representative list of results. The adjudicators report that they heard some choral singing of the highest quality.

**BLACKPOOL.**—The following are the test-pieces in the open choral classes at Blackpool Festival in October: Ladies' Choirs, 'A': 'Love Song' ('Minnelied') (Brahms); 'Ode to Autumn' (Anderton). Male-Voice (tenor lead), 'A': 'Prospect' (Boughton); 'Zut! Zut! Zut!' (Elgar); 'Chanson à Boire' (special translation) (Poulenc). Male Voice (alto lead): 'Lady, those cherries plenty' (Morley); 'When winds that move not' (Wood). Mixed-Voices, 'A': 'O praise the Lord, ye saints above' (Byrd); 'My soul, there is a country' ('Songs of Farewell') (Parry); 'The Pampas Grass' (Op. 2, No. 1) (Sakhnovsky). Mixed-Voices, 'B': 'Lady, when I beheld' (Willbye); 'Music, when soft voices die' (Bantock); 'In Autumn,' Op. 104, No. 5 (Brahms).

**CARLISLE.**—Ten new choirs entered in the twenty-fifth Carlisle Festival (March 10-14), which extended to five days for the first time. This is, and has always been, almost entirely a choral Festival, and as such it thrives wonderfully. A feature is the day set apart for business choirs—mixed, male, ladies', lads', and girls', with two quartet classes. These were at work (on March 10) till ten o'clock at night, and half an hour later a rehearsal started for next evening's concert, at which massed business choirs sang their test-pieces. The children's competitions similarly led up to a children's concert at which Nicholson's 'The Jackdaw of Rheims' was sung. In a new open class for choral societies the tests were 'Ring out, wild bells,' by Vaughan Williams, and Elgar's 'Go, song of mine.' The challenge shield went to Carlisle Madrigal Society (Mr. J. R. Cockbain) by a narrow margin. Goodwin Choir (Mr. W. H. Reid) was best in the open male-voice class. In other choral

competitions, first prizes were gained by Haltwhistle Vocal Union (Mr. H. H. Bell), Fisher Street Presbyterian (Mr. J. A. Stewart), Stanwix Female-Voice Choir (Mrs. Easton), and Scotby Choral Society (Mr. H. T. Wardle).

**HAZEL GROVE, STOCKPORT.**—There were eighteen choirs in four choral classes of this Festival, the winners being Aspinall Gorton Wesleyan (Mr. J. S. Andrews), Oldham Vocal Union Ladies' Choir (Mr. H. Hannam), St. Peter's Stalybridge Mixed-Voice Choir (Mr. P. Walsh), Crewe Apollo Co-operative Male-Voice Choir (Mr. J. Stubbs), and Altrincham P.M. Mixed Choir (Mr. J. A. Hill). Over a thousand competitors were said to have taken part on the two days—February 27 and 28.

**HUDDESFIELD.**—The 'Mrs. Sunderland' Musical Competitions were held on February 11-15 with an increased total entry, but fewer choirs than last year. In the mixed-voice choir class only Gledholt Vocal Union entered. The male-voice class brought in five choirs, and some magnificent singing in Elgar's 'The Wanderer' and Vaughan Thomas's 'Here's to Admiral Death.' Todmorden (Mr. T. H. Lees) was awarded first prize. Of six school choirs who competed, Marshfield Central, Little Horton (Mr. R. Thornton) was the winner of the Firth Shield. Solo work bulks largely in this Festival. In one junior piano-forte class a hundred and thirteen youngsters played Julius Harrison's 'The Pixie Man.' On the Saturday evening a presentation was made to Mr. Thomas Thorp, who has been secretary of the Festival for thirty-one years.

**SKIPTON.**—The third annual Festival held by the Skipton Co-operative Society took place on two Saturdays—February 28 and March 7. In the open male-voice choral class there was keen competition between Skipton Male-Voice Choir and Steeton Male Glee Union, both conducted by Mr. H. Wrathall. Skipton won by half a mark.

**WIMBLEDON.**—The first Wimbledon Festival, held on February 18-21, was founded by Mr. Willoughby Walmisley, who is to be congratulated on his public-spirited enterprise. The organization, at the hands of Mr. T. Lidstone Found, the hon. secretary, was thorough, and the success of the Festival was what one would describe as normal for a populous suburban district. Soloists, especially juvenile pianists, there were many, and choirs there were few. Five choral classes drew one choir each. The names of these pioneers deserve to be recorded: Central School (mixed choir), Wimbledon Common; St. Catherine's Ladies' Choir, Guildford; Clapham Parish Church Choir; St. Cuthbert's Girls' Club, Wimbledon; Wimbledon Church Choral Society. There were five elementary school girls' choirs, however, and these did well in Dunhill's 'The Owl' and Rutland Boughton's 'The Piper's Song.' Pelham Elementary School, Wimbledon, were the winners. The disparity between the forwardness of soloists (thirty-one mezzo-sopranos, for instance) and the backwardness of choirs is not a sign of discouragement, for soloists abound everywhere, and it is the function of festivals to bring choirs to birth. In time, no doubt, Wimbledon will have its faithful progeny.

#### BACH WORKS STAGED AT GLASGOW

One of the most attractive events in an overcrowded musical season at Glasgow has been the production by the Glasgow Bach Society last month of Bach's humorous 'Peasant' and 'Coffee' Cantatas in operatic form, probably for the first time since their birth nearly three hundred years ago.

A good deal of re-arrangement of these bright little works was required to make them suitable for stage (or concert) presentation. This has been done with quiet good taste and unflinching judgment by Mr. J. Michael Dick (who founded and conducted the Glasgow Bach Society eighteen years ago, and is one of its present conductors) and Mr. H. E. Baker. In expanding certain duets and trios into choral form, and in the interpolation of choral matter in some of the vocal solos and orchestral interludes, care has very properly been taken to adhere scrupulously to Bach's own material. Both Cantatas deal with episodes of peasant life, folk melodies abound, and many of the numbers are based on merry dance tunes.

The 'Peasant' Cantata was written by Bach in 1742, and performed as an act of homage to Carl Heinrich von Dieskau on his becoming 'Lord of the Manor.' The libretto, written by Picander, deals with the rejoicings of the villagers and their congratulations and good wishes to the new lord and lady. In the original version, owing possibly to the limitations or exigencies of the occasion, only two solo voices are employed, the opening and closing numbers being duets. The stage version used is a re-arrangement for solo voices and chorus.

The 'Coffee' Cantata, for which also Picander supplied the libretto, was written by Bach in 1732. The Cantata deals with the efforts of a father to compel his daughter to give up the habit of coffee drinking, a habit which had become a passion with German ladies in the early 18th century. In the original version, three solo voices are used—the father, the daughter, and a narrator, the work closing with a trio. The stage version has been planned to make the work available to choral and operatic societies by the addition of an opening chorus and recitative from the Cantata 'Auf schmetternde Töne' and a chorus from the Cantata 'Der zufriedengestellte Aeolus.' The work, thus arranged, presents therefore a play within a play. The villagers are gathered to welcome the return of the lord and lady of the manor from their honeymoon, and the seneschal or factor has prepared for their entertainment a little play, the 'Coffee' Cantata.

For the production at Glasgow special dances were arranged, the ballet music being selected from Bach's own Dance Suites, and re-scored (like the Cantatas themselves) for a chamber orchestra of strings and wood-wind.

The Cantatas were produced at the Lyric Theatre, Glasgow, principals, chorus, and orchestra all being drawn from the Glasgow Bach Society. Mr. J. Michael Diack and Mr. F. H. Bisset shared the conducting, and four performances were given to crowded houses. To most of those who attended, Bach in an 'unbuttoned' mood obviously came as a complete and delightful surprise, the gaiety, tunefulness, and unaffected charm of the lovely diatonic melodies, and the clean, musical, self-enjoying effectiveness of the whole production making an immediate capture of the several audiences, many of whom returned a second—some even a third—evening to renew and deepen acquaintance with the jovial old master. One can foresee a production of this kind in the hands of a Harry Jackson or an Arthur Playfair having an extended run as a popular attraction.

## Music in the Provinces

AXMINSTER.—The Choral Society of fifty voices, with increased male membership and improved standard, sang 'The Revenge,' Alec Rowley's 'The Doughty Knight,' and Eaton Fanning's 'Moonlight,' on February 18, under Mr. G. L. Adams.

AYLESBURY.—Schubert's 'Unfinished' Symphony was played by the Aylesbury Comrades' Orchestra, under Mr. W. Newton, at the Town Hall, on Sunday evening, March 1.

BATH.—The Choral and Orchestral Society's second concert was held on February 17. The choir sang madrigals of Benet, Gibbons, Festa, and Edwards, and modern part-songs; the orchestra played a Bjrd Fantasia and five movements from Parry's 'English' Suite.

BENFORD.—A recent programme of the Musical Society, conducted by Mr. H. J. Colson, included Beethoven's fifth Symphony and Dr. Harding's two Egyptian Dances, under the composer's direction.—Other music gave way to the fortnight's Festival that began on March 2.

BENHILL.—At the Colonnade Tchaikovsky's A minor Trio, Liszt's 'Les Préludes,' and two movements of the 'Eroica' were heard towards the end of February.

BRISTOL.—At the eighty-first ladies' night of the Royal Orpheus Glee Society, Mr. George Riseley conducted the

choir in twenty-two pieces, of which three—arrangements by Mr. C. Lee Williams—were new.—Bristol Ladies' Choir, under Miss Florence Bradfield, sang Colin Taylor's 'Three Slumber Songs of the Madonna' and a group of songs from 'The Princess,' by Holst, as part of an excellent programme, on February 25.—The Harmonic Male Choir, under Mr. Joseph Jenkins, followed a week later with S. E. Lovat's 'Hereward the Wake,' and a number of familiar pieces, including the 'Mulligan Musketeers.'—Orchestral concerts have included a popular selection by the Colston Hall Orchestra, and a concert by the Symphony Orchestra on March 4, at which Mr. Goossens conducted Debussy's 'L'Après-Midi d'un Faune,' Rachmaninov's second Symphony, and some Wagner. The concert was broadcast *via* Cardiff.—The English Singers, on tour with Miss Isolde Menges, paid a call in February.—Paderewski gave a recital on March 12.

BIRMINGHAM AND DISTRICT.—The Brahms 'St. Anthony' Variations, so rarely heard here nowadays, were the outstanding feature of the Sunday concert on January 15. They were followed by the same composer's D major Symphony. The tempi in both were rather slow, but they were thoughtfully conducted by Mr. Adrian C. Boulton. Mr. Karl Melene sang the 'Credo' from Verdi's 'Othello' with admirable feeling for the dramatic grandeur of the aria. Clear diction was a notable feature of his singing. At a subsequent concert Mr. Boulton revived Carl Philip Emanuel Bach's Symphony in D and the 'In der Natur' Overture of Dvorák. Mr. Joseph Lewis, the deputy-conductor of the Orchestra, conducted the 'New World' Symphony.—The open rehearsal for the Royal College of Music Patrons' Fund was held at Birmingham Midland Institute on March 3. Students from both institutions contributed to the programme, and Mr. Boulton conducted most of the items. Two conducting students, Mr. Michael Wilson and Mr. Guy Warrack, each however took charge of a work. A favourable impression was made by Miss Marie Wilson, a young violinist from the Royal College, who played Wieniawski's D minor Concerto.—At a Birmingham Symphony concert, on February 17, Miss Harriet Cohen was the soloist in Arnold Bax's Symphony Variations for pianoforte and orchestra. A recognised interpreter of this composer's music, she played with much skill. In Schumann's Symphony in D minor, No. 4, Op. 120, Mr. Boulton secured a very satisfactory performance. Mozart's 'Il Seraglio' Overture and three Nocturnes by Debussy completed the programme.—Mr. Eugène Goossens took charge of a symphony concert on March 10, when Bliss's 'Colour' Symphony was the principal item. Heard for the first time at Birmingham, it held the audience somewhat at a distance. The orchestra rose to the occasion remarkably well, and the work was heard to great advantage. Liszt's symphonic poem 'Orpheus,' was also given.—At a Max Mossel concert, on February 18, the English Singers charmed the audience with madrigals by Weelkes, Wilbye, and others. Some folk-songs set by Vaughan Williams were beautifully sung.—A huge audience assembled to hear Paderewski at his recital on March 20. His programme included Bach's Fantasia and Fugue in G minor, arranged by Liszt, Mozart's A minor Rondo, the D minor Sonata of Beethoven, Op. 31, Brahms's Variations on a Theme by Paganini, and many pieces by Chopin. Liszt's 'Don Giovanni' Fantasia was most beautifully played.—On February 16, Paderewski's Sonata for violin and pianoforte was an outstanding feature of a concert given by Miss Winifred Browne and Mr. William Primrose. Mozart's Sonata in F and Brahms's A major Sonata were also included in the programme.—Arensky's D minor Trio was played by Miss Beatrice Hewitt, Miss Katie Goldsmith, and Mr. J. Hock, on February 10. Schubert's beautiful B flat Trio was also given, and Mr. Robert Parker sang songs by Strauss and Schubert.—A quartet of cellists played an unaccompanied Suite by Bach and an arrangement of Beethoven's Three Equali for trombones, at a subsequent concert.—The lunch-hour concerts given by the City Orchestra have been a success. Though it has been impossible to arrange more than four this season, a longer series has been promised for next year.

**BLACKBURN.**—The Glee and Madrigal Society's programme for February 24, under Mr. Thomas L. Duerden, included Stanford's 'Merlin and the Gleam,' Parry's 'Blest Pair of Sirens,' the 'Oberon' and 'Tannhäuser' Overtures, and Nicholson's 'The Jackdaw of Rheims,' to be sung by St. John's Church Boys' Choir. It was preceded in a local paper by an excellent article on the music, written by the conductor.

**BLACKPOOL.**—The season of chamber concerts at the Hotel Metropole came to an end on March 3, with a visit of the English Singers.

**BOGNOR.**—'The Creation' and 'Blest Pair of Sirens,' with the five-four movement from the 'Pathetic' Symphony in between, were the programme of Bognor Philharmonic Society at its fifth annual concert, under Mr. Whitehead.

**BOURNEMOUTH.**—Recent programmes at the Winter Gardens have included Bantock's 'Hebridean' Symphony, Franck's Symphony, the 'Eroica,' Haydn's 'London,' and a Suite for violin and orchestra by Tancéev, played for the first time in England. On February 27, Sir Dan Godfrey reached the ninth of his lectures on musical appreciation. On the following evening both he and the orchestra turned comedians, and the audience enjoyed a new form of popular concert.

**BRADFORD.**—Mr. Julius Harrison conducted a miscellaneous concert by the Permanent Orchestra on February 21—Bruch's G minor Violin Concerto, by Mr. William Primrose, Liszt's 'Les Préludes,' Chabrier's 'España.' Numerous vocal and instrumental recitals have been given by local players, by Madame Gerhardt, and by Paderewski. The McCullagh Quartet played Herbert Howells's 'Lady Audrey's' Suite on March 5.

**BRIGHTON.**—The Musical Club has played Schubert's 'Unfinished' Symphony, the Royal Marines Band has given 'La Boutique Fantasque,' Dvorák's E flat Quartet has been played at one of M. Belifante's chamber concerts, and Madame Adila Fachira has given a recital, but Paderewski's recital at the Dome on February 28 has been the affair of the moment—unless it was the Brighton Council's rejection of the £14,000 scheme for a municipal orchestra.

**CAMBORNE.**—Mr. James Martin conducted the Vocal Society in an excellent programme of part-songs on Sunday evening, February 15. A small audience patronized the concert of the Cornwall Symphony Orchestra at St. George's Hall on February 22. The programme, given under the direction of Dr. Charles Rivers, included Beethoven's second Symphony, the 'Danse Macabre' of Saint-Saëns, and the 'Freischütz' Overture.

**CAMBRIDGE.**—The Cambridge branch of the L.N.E.R. Musical Society gave a concert at the Guildhall on February 28, the male-voice choir being conducted by Mr. Joseph Reed. The 'Popular' concerts at the Guildhall on Saturday evenings have continued to justify their name. Miller's Symphony Orchestra played on February 21.

**CHELTENHAM.**—Three series of concerts at the Town Hall have run their course—the Max Mossel, the Classical, and the Appleby Matthews orchestral concerts. The last-named closed on February 26, when the feature of the programme was the 'Pathetic' Symphony, and Dr. A. H. Brewer conducted his Suite, 'The Miller's Green.'

**CHESTER.**—The Chester Welsh Choral Union recently gave Elgar's 'The Light of Life' at the Town Hall, Mr. J. Matthews Williams conducting. The orchestra also played the 'Figaro' Overture, and a movement from a Bach Suite in D. The Sidebottom Trio gets very little encouragement to continue fostering chamber music at Chester. Only a small audience heard these players give the Brahms Trio, Op. 101, on March 3.

**COVENTRY.**—In less than eighteen months Coventry has seen the end of three orchestras: first, the Armstrong-Siddely Orchestra, then the City of Coventry Orchestra, and now the Rover Orchestra, which used to give concerts under Mr. W. R. Clarke at the Rover Sports Club. In each case lack of public support has been the cause.

**DARLINGTON.**—At its February concert the Bach Choir had a fine selection of music to sing under Dr. Kitson's direction—Byrd's 'Bow Thine ear,' two part-songs of Elgar, the Brahms 'Alto Rhapsody,' with Miss Ada Gent as soloist, two Stanford part-songs, and Holst's eight-part 'Ave Maria' for ladies' voices. The Bach music was provided by Mr. Harold Samuel, who played the fifth Partita, the 'English' Suite, the Chromatic Fantasia and Fugue, and three Preludes and Fugues from the 'Forty-eight.'

**DERBY.**—The thirty-first annual concert of the Orpheus Society was held on March 10, Dr. A. G. Claypole conducting. Among the part-songs in the programme were Carse's 'The tide rises, the tide falls' and Elgar's 'Zut, zat.' Songs were given by Miss Esther Coleman.

**DONCASTER.**—The choir of the Musical Society, a well-trained body directed by Mr. H. A. Bennett, gave Part 1 and 2 of 'The Creation' and Brahms's 'Song of Destiny,' on March 12, before a small audience.

**EASTBOURNE.**—Programmes of the Municipal Orchestra at Devonshire Park have included Mozart's Symphony No. 40, a Violoncello Concerto in G, by Porpora, played by Miss Marjorie Edes (the Concerto was recently discovered in the British Museum), Franck's Symphony and 'Le Chasseur Maudit,' and Brahms's Violin Concerto, played by Miss Jelly d'Aranyi.

**GATESHEAD.**—Mr. Norman Allin sang at the first annual concert of the Gateshead Male-Voice Choir, given under the direction of Mr. G. W. Danskin. The choral pieces included Dunhill's 'Full fathom five' and two three-part airs by Weekes.

**GLOUCESTER.**—A new part-song by Lee Williams was produced by the Orpheus Society as part of an excellent programme that included a group of Elizabethan pieces, Fletcher's 'A Lullaby of Love,' and Graham Godfrey's six-part 'Come away, Death.' Mr. S. W. Underwood conducted. Brahms's third Symphony was played by Gloucestershire Orchestral Society on March 5, under Dr. Brewer. The Society has already given Brahms's first and second Symphonies in recent years.

**GRANTHAM.**—Great success attended the concert of the Grantham Philharmonic Society on March 12, when Mr. Edward Brown conducted Volbach's 'The Page and the King's Daughter' and Parry's 'Blest Pair of Sirens.'

**GUERNSEY.**—The Guille-Allès Choral and Orchestral Association celebrated its twenty-fourth season with a Festival on February 10 and 20. Under Mr. John David the choir sang 'The Creation' on the first evening, and Bath's 'Wake of O'Connor' and Parry's 'Blest Pair of Sirens' on the second, the orchestra also giving Schubert's 'Unfinished' Symphony. The soloists were Miss Mair Jones, Miss Florence Fielden, Mr. Sam Hempall, and Mr. Charles Knowles.

**HALIFAX.**—Elgar's 'The Music-Makers,' Dame Ethel Smyth's 'Hey, nonny no,' and Stanford's 'Phaëdra Crohoore,' were sung by the Halifax Choral Society on March 5, under Dr. Tysoe's direction. Mr. Herbert Johnson played Beethoven's G major Pianoforte Concerto, and the Leeds Symphony Orchestra opened the concert with the Handel-Elgar Overture.

**HEREFORD.**—The annual concerts of the Herefordshire Orchestral Society were given at the Shire Hall on February 23 and 24, Dr. Percy Hull conducting. The programme—the same on both occasions—included Brahms's second Symphony, the third 'Brandenburg' Concerto, Stanford's 'Shamus O'Brien' Overture, and six numbers from Elgar's second 'Wand of Youth' Suite.

**HUDDERSFIELD.**—On February 17, Dr. T. E. Pearson conducted the Glee and Madrigal Society in a programme of madrigals and part-songs, including Wbye's 'Ye that do live in pleasures plenty' and Cornelius's 'To the Storm Wind.' The Arthur W. Kaye Orchestra played Tchaikovsky's fourth Symphony, and other popular works on February 21. This orchestral venture, which does everything it attempts well and completely (there are always a number of Hallé players in the ranks), is faced with the

usual problem of money shortage, and there is a danger that it may come to an end.—The Philharmonic Society concluded its winter season on March 3 with a programme that included a Haydn Symphony, Beethoven's 'Egmont' Overture, and a selection from 'Iolanthe.'—Sir Walford Davies gave a lecture on choral singing at the Town Hall on March 9.

HULL.—The Ladies' Musical Union, conducted by Miss Eleanor Coward, sang the 'Rhine-maidens' Trio and part of Pergolesi's 'Stabat Mater' on March 5.—'Elijah,' with some of the best soloists in England, closed the Harmonic Society's season on March 6. Mr. Walter Porter conducted.—A performance of 'The Dream of Pontius' by the Vocal Society, on March 11, seemed to have surpassed all previous efforts of Dr. Coward and his singers. The principals were Miss Astra Desmond, Mr. Hubert Eisdell, and Mr. Herbert Heyner.

HUNSTANTON.—A large audience came on March 4 to hear the Choral Society sing under Mr. B. Roden Hilder. The programme consisted of Bach's 'O Light Everlasting,' Elgar's 'For the Fallen,' Arensky's D minor Piano-forte Trio, played by three ladies, Armstrong Gibbs's 'Song of Shadows,' for female voices, Geoffrey Shaw's 'Worship,' and songs sung by Mr. Roy Henderson.

IPSWICH.—Tchaikovsky's fifth Symphony, minus the third movement, was played by the Orchestral Society on February 24, Mr. Edgar R. Wilby conducting. Glazounov's 'Solenelle' Overture and Debussy's 'Petite Suite' were in the programme. Miss Florence Austral gave 'Elizabeth's Greeting,' with orchestral accompaniment.

LEEDS.—The University Choral Society gave 'The Revenge' and Parry's 'Scenes from Prometheus Unbound' on February 27, under Mr. Wilfred Dunwell.—The only other important choral concert to record is that of the Leeds New Choral Society on March 4. Though handicapped by an unusual disproportion between the sexes, the choir, under Mr. C. H. Moody, came creditably through a difficult programme that consisted of Vaughan Williams's 'Toward the Unknown Region,' two of Holst's 'Rig Veda' Hymns, and Brahms's 'Song of Destiny,' sung twice. The orchestra played Mozart's G minor Symphony.—Mr. Eugene Goossens conducted the Leeds Symphony Orchestra, on February 28, in the 'New World' Symphony, Liszt's 'Les Préludes,' Debussy's 'L'Après-Midi d'un Faune,' and Stanford's first Irish Rhapsody.—The Leeds Symphony Society, an orchestra of amateurs, has given three concerts, for each of which the *Yorkshire Evening News* bought a thousand tickets for the use of school-children.—A String Quartet by Edric Cundell was played at the Bohemian concert on February 25.—The principal visitors have been the English Singers and Paderewski.

MANCHESTER.—At the time of writing (mid-March) the Hallé and Brand Lane orchestral series are completing their course, the commencement of the B.N.O.C. season coinciding with the Hallé Pension Fund concert. The events of the last month which abide in memory almost to the exclusion of other notable happenings have been the two visits of Paderewski to the Brand Lane concerts and the unusually well-prepared Hallé production of Bach's B minor Mass. These were great concerts in the real sense of the word. Paderewski gave some of the judges of modern pianistic 'form' a good deal to think about, and some of our contemporary and greatly over-rated *oblaten-bändiger* gentlemen were very quietly, but very authoritatively, put in their rightful places—amongst the 'also rans.' Periodically we get these chances for a readjustment of our artistic values. The coming after a long interval of a Kreisler or a Paderewski enables us, so to speak, to have our critical compasses tested and reset, and musical criticism sets forth on new voyages with much truer confidence.—For the fourth year in succession the B minor Mass has provided the last choral concert of the Hallé series, and Harty's handling of this mighty theme has to-day much more authority. This recent performance was greatest on its orchestral side, and the Hallé organization may well be proud of its obligato players. The choir had been prepared for

this work by Mr. Harold Dawber (on Mr. R. H. Wilson's recent retirement after thirty-six years' service), and sang very indifferently until the *Gloria*. Thereafter the mighty choruses were done with conviction. The number of competent Bach solo singers is gradually extending, and Miss Suddaby and Mr. Horace Stevens must certainly be ranked in that small but select company.—The greatest personal triumph of the entire Hallé season was occasioned by Miss Jelly d'Aranyi's playing of Mozart and Ravel on February 26. An almost infallible guide to a player's quality may be found in the attitude of the orchestra either in rehearsal or performance, and the players' bearing towards the interpreter, as distinct from the mere virtuoso, may be accounted the finest compliment that is in their power to confer.—Of the many 'revivals' for which Hamilton Harty has been responsible, none is more to his credit than the fourth Symphony of Dvorák, which was last played at Manchester in Hallé's time, over thirty years ago. The sparkling spontaneity of it all, and its abounding vivacity and high spirits, gripped players and public alike. It won't lie on the library shelves for another thirty-three years.—Murdoch on this evening gave us a contemplative reading of the Beethoven C minor Piano-forte Concerto—very interesting and stimulating to thought, if not convincing. Other aspects of his chamber music playing may be discussed later.—Inghelbrecht's orchestral poem, based on the old Japanese Snow Festival theme, is one of those works—in Berlioz's phrase—of the *à peu près* order. The scene and theme may have made him feel, but he has not got it in him to make us, in turn, share the ecstasy. Time and patience were devoted to its preparation, but it quite failed to make any vivid impression. One of the disappointments of the season has been the non-appearance of Benjamin Dale's new work specially written for the Hallé concerts.—In chamber music, the greatest distinction has lain with the Bowdon Chamber Society for bringing the Rosé players to Manchester, if only to its most renowned suburb. The Catterall Quartet has developed the awkward habit of playing its programme in an order varied from that advertised. This has led on two occasions to missing the works one most wished to hear—e.g., the great César Franck Quartet and the Elgar Quintet. Well as this quartet plays in other things, that affords only poor consolation for what one failed to hear, especially when next day glorious accounts of it are given.—The Capelle Quartet of ladies is, one imagines, the first of its kind from abroad to visit Manchester. May we say that hitherto the Ravel Quartet has been presented; now it was played in the gloriously easeful fashion bred of long intimacy. Not many quartets excel this combination in beauty of balance and poise of style; lacking some other essentials they yet take high rank as true ensemble players. Dr. McNaught would have said that they are a quartet and not four soloists!—At the Noon-tide concerts Mr. Hamilton Harris took us into the little-known territory of Bach arias, with trumpet obligato—played by his brother Alec. Manchester in the past has enjoyed, at the hands of men like Harris, Charles Neville, and others, the fruits of such pioneer investigation work, and there are no surer ways to full eventual recognition than along those lines.—Dr. Brodsky and Miss Dora Labette brought up the tale of the Tuesday mid-days to Nos. 44) and 450. The Elgar Violin Concerto, with Mr. R. J. Forbes at the piano-forte in his most masterful mood, sent a large audience back to business again feeling very much exalted.

The 'St. John' Passion will be sung at St. Stephen's, Bow, on Palm Sunday (April 5), and on Good Friday, at 7. Tickets (on which are directions as to the locality of the church) may be had from the Rev. G. H. Lancaster, St. Stephen's Vicarage, Bow, E.3.

A concert in aid of Westminster Hospital will be given at the Royal Albert Hall on April 22, at 7.30, by Barclay's Bank Male-Voice Choir. A strong force of soloists will also appear—among them Miss Carrie Tubbs, Miss Edith Furnmedge, Mr. Peter Dawson, Mr. W. H. Squire, and Lamond. Mr. Herbert Pierce will conduct.



## Music in Scotland

EDINBURGH.—Notices of concerts by Paderewski, Mr. Plunket Greene, Mrs. Kennedy Fraser, and Mr. Max Mossel will be found under Glasgow.—We are happy to record the re-appearance of Prof. Tovey after a prolonged period of illness. Five of his Sunday evening concerts fall to be noticed—a pianoforte recital by Mr. Petrie Dunn of works by Beethoven, Chopin, and Schumann; a recital by Miss Marie Thomson (soprano), Miss Mary Grierson (pianoforte), and Mr. Watt Jupp (violin); a recital at which Miss Grierson and Mrs. Maitland played the Bach C major Concerto for two pianofortes and strings and Schumann's Variations, Op. 46, for two pianofortes, and the Edinburgh String Quartet played works by Beethoven and Schubert; a Beethoven recital by Prof. Tovey himself; and a trio recital at which Trios by Bach and Mozart, and a Trio for pianoforte, violin, and *cor anglais*, by Prof. Tovey, were played by him in conjunction with members of the Reid Orchestra.—At the fourth of the University Historical Concerts, the Edinburgh String Quartet played Quartets by Schubert, Mendelssohn, and Haydn. At the fifth concert, Prof. Tovey joined the quartet in the Brahms Quintet for pianoforte and strings, and unveiled a bronze Memorial Portrait Plaque of Prof. Frederick Niecks, his predecessor in the Reid Chair of Music at Edinburgh University, who occupied the chair for a period of twenty-three years.—Mr. Adrian Boult conducted the seventh of the Reid Orchestra Concerts, and the Misses May and Beatrice Harrison played the Brahms and Delius double Concertos for violin, cello, and orchestra. At the eighth concert, Prof. Tovey resumed duty, sharing the conducting with Mr. Boult, and playing the solo part in Beethoven's fourth Pianoforte Concerto and the 'Prometheus' Variations. The programme included also the 'Eroica' Symphony.—At the concert given by the Edinburgh University Musical Society, Prof. Tovey's place as conductor was taken by Mr. Greenhouse Allt, and the programme included Stanford's 'Songs of the Fleet,' a Haydn Symphony, a Mozart Concerto for flute and harp, and some students' songs.—The activities of the Edinburgh Bach Society embraced an historico-chronological organ recital by Mr. Greenhouse Allt, in St. Giles's Cathedral, and a charmingly old-world programme by the Dolmetschs.—Edinburgh Amateur Orchestral Society (conductor, Mr. Paul Della Torre) played Beethoven's eighth Symphony, and was associated with Miss Nannie Hamilton Jamieson, a talented young Edinburgh violinist, in Max Bruch's Concerto. Miss Jamieson was associated also with Mr. G. Forrest Neillands earlier in the month in a violin and pianoforte recital.—Mr. Moonie's Choir sang Coleridge-Taylor's 'Bon-Bon Suite' and Hubert Bath's 'The Wake of O'Connor,' the programme including also Mr. W. B. Moonie's own 'Perthshire Echoes,' for string orchestra.—The Edinburgh Catholic Choral Society (conductor, Mr. W. B. Moonie) sang Beethoven's seldom-heard Mass in C, and, as Offertorium, the Bach-Gounod 'Ave Maria.' Strange bed-fellows, surely!—The series of orchestral concert-lectures for school children, directed by Mr. Herbert Wiseman for the Edinburgh Education Authority and Messrs. Paterson, go from strength to strength. The feature of the sixth of the present series was the successful presentation to the children of Beethoven's eighth Symphony.—Miss Jean Summers (soprano) and Mr. Chester Henderson (cello) gave a joint recital, of which the most interesting item was Rachmaninov's 'Cello Sonata.

GLASGOW.—Concerts of part-songs were given during the month by the Glasgow Select Choir (Mr. Herbert G. Cross, conductor), the William Morris Choir (Mr. James B. Houston), the Ingram Choir (a warehouse choir, conducted by Mr. W. Nisbet), the St. George Co-operative Choir (Mr. W. Wilson), and Partick Male-Voice Choir (Mr. Robert Howie).—Glasgow University Choral Society sang Mozart's Motet, 'Laude Dominum,' some 16th-century madrigals, and modern part-songs. Miss Helen Henschel sang solos (she is now an annual event at this concert), and Mr. A. M. Henderson conducted and played pianoforte solos.—An entire programme of Mr. Harry

Hodge's pianoforte compositions was played by Mr. Robert Taylor to a large and appreciative audience, a Toccatina for two pianofortes having to be repeated. Mr. Hodge is an enthusiastic and clever Glasgow-Edinburgh amateur with a veritable passion for Bach.—The Glasgow Y.M.C.A. Choir, a large body of young singers safely led by Mr. Hugh Hunter, sang Mendelssohn's 'Hymn of Praise' and Handel's 'Acis and Galatea.'—The Glasgow Amateur Orchestra, at its spring concert, played, under the competent direction of Mr. Peebles Conn, a Purcell-Hurlstone Suite for strings, Wagner's 'Faust' Overture, and other items, and collaborated with Mr. Robert Taylor in a creditable performance of Rachmaninov's second Pianoforte Concerto.—Public interest in the recently-formed junior section of the Glasgow Orpheus Choir may be judged by the fact that three thousand people attended the first concert, and an additional five or six hundred failed to secure seats. The junior choir, eighty strong, directed by Mrs. Catherine Armstrong, sang entirely from memory about twenty unison, two-part, and three-part songs of high quality and contrast, and the 'Sangspiel' (consisting of some thirty juveniles) presented action-songs, singing games, and Scottish country dances under Miss Janey Stewart, and gave an exhibition of eurythmic dancing and plastic action under Miss Ella Voysey, of the Madge Atkinson School, Manchester. The cumulative effect of the whole programme, combining beauty of tone, line, diction, motion, and imaginative spontaneity, was such as to raise the large audience to a high pitch of enthusiasm.—A performance of Rheinberger's Concerto for organ, strings, and horns gave interest to a chamber concert arranged by the Glasgow Society of Organists.—At the last of the Max Mossel concerts, the English Singers gave great delight. The recent changes in personnel have much improved their blend, balance, and smoothness of line. Miss Isolde Menges played with splendid capacity and musicianship, but could, with substantial advantage, devote a little attention to her platform manner.—Paderewski reappeared after an interval of a dozen years, and, with a packed and uplifted audience to play to, had a success for which 'sensational' is the only appropriate adjective.—Mr. Plunket Greene and the Kennedy Frasers have given recitals, with all that these stand for.—We do not often hear so interesting a débutante as Miss Doris Dutton, a young London mezzo-contralto, who introduced herself to Glasgow in a wide range of songs—British, French, German, Italian, and 'nursery.' She has a beautiful voice, and many virtues besides.—The Glasgow Orpheus Choir sang to large audiences at Dundee (two consecutive concerts), Dumfries, Falkirk, and Kilmarnock.

OTHER TOWNS.—Kirkcaldy Musical Society, under the competent and experienced direction of Mr. Charles M. Cowe, sang Coleridge-Taylor's 'A Tale of Old Japan' and Handel's 'Acis and Galatea.'—Kelso Choral Union sang Coleridge-Taylor's 'Hiawatha's Wedding-Feast,' Mrs. J. F. Brown conducting.—Paisley Ladies' Choir (Mr. H. E. Baker) gave a concert of part-songs and solos.

SEBASTIAN.

## Music in Wales

ABERYSTWYTH.—At the College Thursday concerts the following items have been given: at the hundred and sixty-sixth concert, on February 19, Trios by Beethoven (Op. 4, No. 3) and Brahms (Op. 87), and a group of pianoforte solos, including 'Noel,' by Balfour Gardiner; at the hundred and sixty-seventh concert, on March 5, B. J. Dale's Romance from Suite for viola and pianoforte (played by Mr. Raymond Jeremy) and String Quintets by Mozart (G minor), and Brahms (G major, Op. 111).

BANGOR.—The College weekly concerts have now reached a total of eighty-seven. At the eighty-seventh concert, given on March 12, Herbert Howells's Pianoforte Quartet in A minor was heard for the first time, as well as the Quartet for flute and strings in D major (Mozart).—On February 12 and 13 a miniature Festival devoted to

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Welsh music was held at the College. Dr. Lloyd Williams (Aberystwyth) gave lectures on 'Welsh Musical History,' and 'Traditional Welsh Songs and their Characteristics.' The programme of the weekly concert on February 12 consisted of Welsh music, including String Quartets by Heber Evans and Hubert Davies, and Trios by E. T. Davies, and a highly interesting and illuminating programme of Welsh folk-songs was given on February 13.—A special orchestral and choral concert was given at the College on March 20. The chief items were the 'Egmont' Overture, Haydn's 'London' Symphony, and a Suite for strings by Mozart. Madrigals and part-songs were sung by the College choir. Six hundred school-children were present.—Under the auspices of the Music Department, the Hallé Orchestra, conducted by Mr. Hamilton Harty, gave a magnificent concert at the College on their way home from an Irish tour. The performance of the Brahms C minor Symphony, No. 1, will long be remembered.—Two Musical Club concerts have been given, the first by Mr. Harold Samuel and Mr. Ivor James (violin and cello), and the other on March 11 by the Virtuosi Quartet, which was joined by Mr. Charles Draper in the Brahms Clarinet Quintet.

CARDIFF.—On February 21, Capt. Anthony, Registrar of the University of Wales, gave a lecture to the Société Franco-Anglaise on the old songs of Brittany, with musical and lantern-slide illustrations, and pointed out the similarity between Breton and Welsh folk-music.—The weekly chamber music concerts at University College prove attractive both to 'town and gown.' On January 24 the programme included John Ireland's 'Phantasie Trio' in A minor and Beethoven's Trio in D major, Op. 70. On February 7 the College Trio gave Frank Bridge's 'Second Set of Miniature Trios.' On February 14 the concert was mainly vocal, including Holst's part-songs for female voices, 'The swallow leaves her nest' and 'Sweet and low.' On February 28 a number of Welsh songs and a setting of an old *cywyd* by Dr. David Evans, together with the part-song, 'Y Melyn Od' (E. T. Davies), were sung, and instrumental items written by students were a feature.—On March 12 University College Choral Society gave its twenty-first annual concert, which comprised the College Song, Elgar's choral 'Serenade,' several 'Liebeslieder' (Brahms), and Handel's 'Acis and Galatea.' Bach's Concerto in D minor for three pianofortes and orchestra was also performed. Prof. David Evans conducted. The programme for the occasion contained an interesting list of standard classical and modern choral works performed during the last twenty-one years, some of which have also been given at special services in Llandaff Cathedral.

NEWPORT.—On March 3, Sir Walford Davies gave a concert-lecture on Bach, Beethoven, and Brahms, and pointed out Beethoven's use of perspective (or its musical equivalent) in his works. The programme, played by himself (pianoforte), Miss Evelyn Cooke (violin), and Mr. Arthur Williams (cello), comprised Beethoven's Trio in D major, Op. 70, No. 1, Bach's Suite in C major, for cello alone, and Brahms's Trio in C minor, Op. 100.

PENCOED.—On February 18, Pencoed Choral Society, with the assistance of Mr. Herbert Ware's Cardiff Orchestra, gave a performance of Spohr's 'Last Judgment' and Gounod's 'Faust.' Mr. David Rees conducted, and Mr. Lewis James was the baritone soloist.

PENGAM.—Choirs in the rural districts of Wales are making progress in opera. A few days ago St. David's Operatic Society performed 'Il Trovatore' on four successive nights. All the characters were taken by amateurs, who seem to have acquitted themselves well under the direction of Mr. Edgar Davies.

PWLLHILL.—The musical committee of this year's National Eisteddfod at Pwllheli has completed arrangements for the Eisteddfod concerts. One evening will be devoted to a performance of 'The Messiah' by the Eisteddfod choir, and a new Welsh opera 'Gwenllian' (words by 'Eurwedd' and T. Gwynn Jones, music by David de Lloyd), will be performed in concert form. The Welsh Symphony Orchestra has been engaged to accompany at all concerts at the Eisteddfod.

## Musical Notes from Abroad

### GERMANY

MANUEL DE FALLA AS PIANOFORTE COMPOSER

Among the composers whose fame has grown up in the last decade outside Germany, Manuel de Falla holds an important place. He is nearly unknown in Germany, where Spanish music is regarded as consisting only of folk-songs and dances. Some examples of Spanish music produced in the meantime have not helped to remove this prejudice. But the production of de Falla's 'Three-Cornered Hat' by the Russian Ballet, under Diaghilev, some months ago, aroused considerable attention, showing for the first time that Spanish music, far from meaning mere entertainment, contributed to the development of modern music as represented by Stravinsky and his followers. A great audience therefore came to the Berlin Blüthner-Saal to hear Walter Gieseking play de Falla's 'Nights in the Spanish Gardens.' These so-called 'symphonic impressions' proved rather disappointing to those who had expected something exciting, like the composer's ballet, for what is here called symphonic afforded only some agreeably diverting moments. The colour of the piece pleased the hearers very much, the more so as Gieseking gave new proofs of his special faculty for drawing all possible shadings and nuances from the keyboard. Thus the composer had less success than the player. The same concert brought a new Pianoforte Concerto by Julius Kopsch, conductor of the orchestra for the evening. It proved music of the solid, German type, marred only by excesses of a would-be genius. As Kopsch is nothing more than a sound, bourgeois musician, this considerably damaged the good impression of the Concerto.

### FURTWÄNGLER'S PROGRAMMES

Having returned from England and the United States, Furtwängler seems to have lost something of his good taste in forming his programmes; he adopts the method of heaping together all possible and incoherent things in a Philharmonic scheme. As in all other respects he seems to have become more simple, more free from pose than ever, he will surely very soon resume his former habitual happy choice of programmes. At a recent concert he surprised his hearers by combining the two composers Georg and Robert Schumann, the latter of whom overshadowed the other. Georg apparently belongs to the 20th century, but apart from the date there is nothing new in his 'Handel Variations.' The best part was the Handel subject itself, taken from the 'Harmonious Blacksmith,' whereas the Variations revealed a certain monotony very hostile to this variety of composition. Georg Schumann is the director of the Singakademie Choir.

### GERHARD VON KEUSSLER'S ORATORIO 'JESUS AUS NAZARETH'

This biblical oratorio received its first performance with the choir of the Singakademie, under Georg Schumann. Von Keussler is certainly representative among the cultivated minds in Germany, and combines in himself a mastery of arts and sciences not generally found united in the same individual. Herein, perhaps, lies the reason why his musical ideas seem lacking in spontaneity, for facile art is apt to find only stumbling-blocks in qualities outside its sphere. The text of this oratorio is written by the composer himself, who is the exemplar of an idealist. The music as a whole is rich in edifying and beautiful passages, but it becomes tiresome in its length. The best sections are probably the Chorales, which are worked out in a manner at once clever and often new. The scarcity of oratorio among the musical creations of our period gives this event a certain importance, though the performance itself did not contribute much to make 'Jesus aus Nazareth' greater than it is.

### NEW FRENCH CHAMBER MUSIC

Young conductors content themselves to-day with producing chamber music which in former times did not need a conductor. Of course, modern chamber music is very different from the old kind, for every instrument is made to represent an individual, and the ensemble has to

be united in a common idea. Walter Herbert is a very enterprising adherent of the young school of conductors. He gathered the best wind-players, viz., those of the Berlin Staatsoper, to play some new French works. For a long time no recent French music had been heard in German concert-rooms, and it was Igor Stravinsky who seems to have opened the path for French composers. His Octet, which at the Salzburg Festival had produced a striking effect, was again the best example of the new chamber music style, a style which has nothing to do with atonality. Strange it is how this piece of music, which at Salzburg last year had been welcomed as something novel, now gives one the impression of being very simple and nearly classic. The performance under Stravinsky himself had had more rhythmic decision than this of Herbert's, for the composer remembered his abhorrence of romantic shadings. Other items in the programme were Florent Schmitt's Air and Scherzo, a very inoffensive but formally excellent composition, like most of this musician's output; Darius Milhaud's fifth Symphony, which was less novel than many had expected; and Kurt Weill's 'Frauentanz,' the cycle of songs on medieval texts that was made known at the Salzburg Festival.

When, after a while, we heard Schönberg's 'Chamber' Symphony at another concert, we found it very old, for everything seems old now that is descended from the 'Tristan' style. Of course, there are many new things in this composition, but the principal character remains untouched by them. We feel the current of Wagnerism.

#### SOME SINGERS

A Russian singer, Anna El-Tour, distinguished herself by some spiritual and penetrating presentations of modern songs, among which old and new English examples had been selected with excellent taste. This artist, who is a teacher of singing at Berlin, affords an exception to the rule by proving that she is really familiar with the technical and aesthetic demands of her *métier*. The Finnish singer Helge Lindberg, who some years ago had aroused great attention, even a sensation, by the strength of his voice and by the power of his breath, has become a cultivated baritone with a wide range of expression. He may be considered as one of the most noble exponents among this class of vocalists.

ADOLF WEISSMANN.

#### NEW YORK

The 'abomination of desolation' descended upon us when the Wagner operas were taken away from the Metropolitan in 1917. But it was inevitable, for they could not have been given at that time without the German singers, and just then the German singers inevitably had to go too. The restoration was slow. The first Wagner we had was in the concert-halls. Then came 'Parsifal' in English, followed by 'Tristan,' also in English. 'Walküre' was the first to be given in German (in the season 1921-22), and after that came 'Meistersinger' and 'Siegfried.' This season has seen the return of 'Götterdämmerung' and, last of all, 'Rheingold.' This means the complete restoration of 'The Ring,' but to the regular opera subscribers 'Rheingold' is the least attractive of the four operas, so it is doubtful if we shall have more than the one performance in the special Wagner cycle (given in the afternoon to real Wagner-lovers) this year. It is a pity, for while 'Walküre' easily retains its supremacy in the 'Ring' operas, 'Rheingold' comes second in interest to many Wagnerites. 'Siegfried,' holding our closest attention most of the time, and while we let no bar escape us, yet allows our hearts to beat normally; and 'Götterdämmerung,' with all its superb wealth of music is, as Bernard Shaw puts it, distinctly grand opera so much of the time that it does not seem wholly in keeping with the rest of the three. It is, therefore, 'Rheingold,' of which every bar demands the absorbing attention of our ears, and calls for the constant watchfulness of our eyes, that is of paramount importance as being so seldom presented to us. To have given such a satisfactory

representation after a seven years' absence from the Metropolitan stage, and to have considered it worth while to give it so well, for (probably) only one performance, calls for unqualified praise. Bodanzky and his men played the music as if they had had nothing else to work on for weeks past, and while there was no star among the performers, each singer did his or her best, producing a homogeneous whole that is seldom surpassed in any of our Metropolitan productions. If we cannot have another 'Rheingold' until next winter, we can live on the memory of what we saw and heard done by Bohnen, Schützendorff, Meader, Rothier, Mueller, Branzell, and others in this revival of Wagner's great opera.

We have also had a novelty at the Metropolitan lately—an early opera by Montemezzi, 'Giovanni Guallese.' In the first Act there were glimmerings of the genius that was later to be revealed in 'L'Amore dei Tre Re,' but after that the music was uninteresting. There was, however, distinctly a star in the representation. Maria Mueller, the heroine of this lurid drama, is not only fair to look upon, and a wonderful singer with an exceptional voice, she is also a remarkable actress, and her scenes with the outlaw whose name she has been taught to fear and despise, and whom she learns to love, and who does not reveal himself to her till towards the end of the piece, all show her to be a great acquisition to our Opera House. Lauri-Volpi, as the outlaw, might also claim to be a star, if only by virtue of endurance, as he seemed always to be on the stage and to be shouting at the top of his voice all the time. The opera was beautifully mounted, and the ballet exceptionally attractive. Montemezzi was present, receiving the plaudits of the audience, but those who came chiefly to listen felt that they must wait for 'Paul and Virginia,' if only by way of conjecture that the composer may yet give us a rival to 'L'Amore dei Tre Re.'

On the concert platform we have had the usual amount of good, bad, and indifferent offerings, but the really superbly performed masterpieces of Bach, Beethoven, and Brahms, or the really bad efforts at composition by those whose names it is charitable not to expose, there is neither time nor space to discuss. A performance which deserves attention was, however, Mengelberg's wonderful exposition of Richard Strauss's 'Don Quixote.' It was the first time that the work had ever been played by the Philharmonic Orchestra, and as probably no other Philharmonic conductor could have done it so well, it may be a good thing that it was reserved for Mengelberg. 'Don Quixote' is not so well known as many of Strauss's tone-poems, and it is doubtful if it ever will be. Programme music it certainly is, but programme music that needs so much study that few listeners have (or can afford) the necessary time for its proper understanding. The ten Variations of the two-part theme of the Don and his faithful servant Sancho Panza are outlined in the programme notes. But these, as well as the Introduction and *Finale*, are played without any intermissions, and as every note in this subtle portrayal of Cervantes's story by music means something that every listener should understand, a very exact study of the annotated pianoforte score or very repeated hearings seem absolutely necessary for a satisfactory comprehension of Strauss's intricate work. Few concert-goers can do either, and it takes Mr. Ernest Newman's acumen to suggest a compromise, to wit the cinema! Describing some of the scenes he says: 'These, and a hundred other things, are what the "Don Quixote" connoisseur sees in the music, and what make the music seem to him such a miracle of descriptive power. To miss a single one of them is to miss the very point of the music; and evidently the plain man in the audience misses the majority of them. The cinema will have to come to the rescue.' It is quite true the plain man must miss the majority of these subtleties. Nevertheless, even the plain man could find enough pure music in the score to delight his ears and to hold his attention completely, even if filled with regrets that a clearer picture could not be painted for him to see.

Mengelberg seemed to enter thoroughly into the feelings of the composer, and to make no attempt to appear as other than a faithful interpreter.

M. H. FLINT.

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## PARIS

The Schola Cantorum, the important musical academy founded in 1896 by Charles Bordes and Vincent d'Indy, pays a yearly tribute to the second of its founders by publicly performing some of his important works which would otherwise have little chance of being heard. Such is the case with the 'Chant de la Cloche,' a dramatic legend in one prologue and seven tableaux, inspired by Schiller's famous poem bearing the same title. The score was composed between 1879 and 1883, when d'Indy, then about thirty years old, responded to the dominant influences of the time, viz., those of César Franck and of Wagner. Though a pupil of the former, d'Indy was rather attracted by the dramatic romanticism as well as by the symbolic philosophy of the latter. To state the numerous points of analogy between 'Die Meistersinger' and 'Parsifal' on the one hand and the 'Chant de la Cloche' and 'St. Christopher's Legend' on the other, would be exceeding the limited range of this column. Suffice it to say that d'Indy's Wilhelm, the master-founder of the 'Chant de la Cloche,' is the inspired originator of a new form in art very much like Walther, the ingenious poet of 'Die Meistersinger.' In each case a genius disdains the fetters of falsely interpreted tradition. Wilhelm and Walther are the apostles of a new role in art, and successful practice proves their inspiration to be true. The affinity between the two works extends equally to the music, d'Indy's score being endowed with distinct French colour. To Wagner's powerful lyricism d'Indy opposes a fine sense of the picturesque and an archaic elegance that lend to his work a charming musical individuality.

The reappearance of Richard Strauss's name in Paris programmes must be reported with satisfaction, as it bridges definitely the artistic breach opened by the war between the two countries. Serge Koussevitzky had already given last year a fine performance of 'Till Eulenspiegel,' and Piero Coppola had directed 'Ein Heldenleben.' M. Séevoigt, a Finnish conductor not unknown abroad, presented 'Don Juan' in two consecutive performances. Since June, 1914, when Strauss's ballet, 'The Legend of Joseph,' was produced at the Paris Opéra by Diaghilev and the Russian Ballet, with Leonide Massine as a brilliant débutant, little was known here about the more recent creations of Germany's foremost composer. Until recently the much-discussed 'Alpine' Symphony had never been heard in France. Its performance was due to Bernard Tittel, the famous Vienna and Budapest conductor. In a programme comprising only three items, viz., the Overture of 'Sakuntala,' by Goldmark, the 'Alpine' Symphony, and Ravel's 'La Valse,' Tittel kept the audience under the spell of his convincing personality. As to the 'Alpine' Symphony itself, it is generally admitted that, as programme music, it contains much that is good but more that is bad. Certain merely descriptive parts of this huge composition produce a rather gross, material sensation. Many of the themes attest to the mediocrity of the inspiration, but the consummate art in their working out wins only admiration. Within Strauss's aesthetics of the orchestra, the scoring of this Symphony may be considered a monumental achievement, and the time taken by the task—a hundred days only, it is said—a musical record.

PEIRO J. PETRIDIS.

## TORONTO

Considering its choice of music, Dr. Albert Ham's National Chorus might well be named the English Choir, for not only is there shown in the programmes each year a distinct preference for ancient and modern English part-songs, but the conductor has trained his singers to a purity, charm, and simplicity of utterance which derive only from English choralism. It is gratifying to record such a condition, especially as the artistic world here is so flooded with foreigners. Three distinctive novelties were unusually well-received at the annual concert of the National Chorus recently, viz., two works by Holst, 'Lullay, my liking' and 'Love is enough,' with the Vaughan Williams 'Just as the tide was flowing' a close second. The other numbers

in the programme—'All creatures now are merry-minded,' 'Like glad Cherubim' (Glinka), 'Feasting I watch' (Elgar), 'The Silent Land' (Fanning), 'Bushes and Briars' (Vaughan Williams), 'The Blue Bird' (Stanford), and 'The Tempest' (Cornelius)—made a happy background for some fine playing by the London String Quartet (Beethoven, in D major, Op. 18, No. 2, and some Borodin, Mendelssohn, and Debussy). The occasion provided a capacity house, and the Londoners enjoyed their first large Toronto audience. The enthusiasm seemed to be mutual.

Oratorio came to life again a few weeks ago in the shape of Mendelssohn's 'St. Paul,' under Dr. Edward Broome. The choir had been well-prepared and sang with vitality, the band (the Cleveland Symphony Orchestra) accompanied magnificently, and two of the soloists were well worth hearing. At the orchestral matinée on the same day, M. Nicolai Sokoloff gave a keen reading of the Tchaikovsky No. 5, followed by some intensive moments with Wagner.

Hamilton's outstanding annual event, the Elgar Choir Concerts (two nights) also discovered a (to us) new Holst work in 'King Estmere.' In two years Mr. W. H. Hewlett has done remarkable things with rather variable material, laying special stress (and Canada needs the lesson) upon sound choral technique and methods. Some interesting singing was heard in 'Matona, lovely maiden' (Lassus), 'Bushes and Briars,' 'Proud Maisie' (Pointer), 'The Sun Worshippers' (Goring Thomas), 'My bonny lass' (Morley), 'The Swing' (Palmgren), 'Go, song of mine' (Elgar), and 'Jesus, Priceless Treasure' (Bach). The Cleveland Orchestra played Schubert's 'Unfinished' Symphony, the 'Tannhäuser' Bacchanale, 'March of the Sardar' (Ippolitov-Ivanov), and Liszt's 'Les Préludes,' No. 3.

The New Symphony Orchestra has this month treated quite large audiences to two memorable performances—one, of the Bach D minor Concerto, played by the brilliant Russo-American girl-pianist, Gitta Gradowa, and the other, of the Brahms Symphony No. 2, a work which has not been heard here as long as most of us can remember. Dr. Albert Ham's dainty and tuneful 'Three Dances in the Old Style,' Dvorák's 'Carnival Overture,' the Berlioz 'Rakoczy March,' Smetana's 'Vltava,' and a fervid reading of 'Celeste Aida' by Signor Umberto Sacchetti, late of the Metropolitan Opera, completed the eighth and ninth 'Twilight' programmes.

The Hart House Quartet brought its series to a close with an attractive evening of Haydn (D minor, Op. 76, No. 2), Schubert (A minor, Op. 20), and an impressive new work by C. M. Loewler, 'Music for four stringed instruments,' in E minor. The latter contains some serious music, much of which is deeply inspired.

Moritz Rosenthal was heard in recital, and, compared with the leading pianists of this continent, was decidedly second-rate both in performance and appeal. Mark Hambourg delighted a large Saturday afternoon audience with a dramatic display of Beethoven, Schumann, and earlier composers, Frieda Hempel thrilled a moderate gathering with her beautiful artistry, Kreisler and Elman drew the best houses of the season, and Carlos Salzedo gave an attractive programme of harp music before the Women's Musical Club.

The Hambourg Concert Society (Madame Norah Drewett, Messrs. Geza de Kresz, Reginald Stewart, and Boris Hambourg) found much to inspire a well-filled hall in works of César Franck, Beethoven, Dvorák, Brahms, and Debussy. Mr. von Kunits has formed a new String Quartet (with Louis Gesensway, Phaidros Rosenfield, and Leo Smith), which he introduced in a Brahms and Beethoven programme. The Eaton Choral Society of two hundred voices, under Mr. Reginald Stewart, with the co-operation of an orchestra of seventy-five players, gave a spirited performance of Stanford's 'Revenge,' Lucy Gates and Umberto Sacchetti being the soloists. The same Society also staged a clever pageant, 'Progress,' written by George Stewart. One of our most promising baritones, Mr. Leslie Holmes, a pupil of Dr. Albert Ham, made his début in a very successful recital.

H. C. F.

## VIENNA

## WILHELM KIENZL'S NEW OPERA

Wilhelm Kienzl's name as a composer remains inseparably linked with his first, and greatest, operatic success, 'Der Evangelmann.' Exactly thirty years ago this opera achieved a success in Central Europe, and subsequently on foreign stages, which rivalled that of 'Cavalleria Rusticana.' Like Mascagni's opera, 'Der Evangelmann' remained the only real success of its composer. His later works, along with his earlier chamber music, are forgotten, only 'Le Ranz des Vaches,' about twelve years ago, finding any lasting favour. On the whole, Kienzl's musical output has become a thing to be regarded with some misgivings by the high-brow musician, but beloved by the people at large for whom it was composed. Kienzl's methods and language remained unaltered during thirty years, and unaffected by changing tastes and modern ideas. His new opera, recently produced at the Staatsoper, will do little to change the prevalent views on the personality of its composer. 'Sanctissimum' is a work that seeks to combine ballet or pantomime and melodramatic recitative. Its allegorical, indeed autobiographical, plot (dealing with the sorrows and sufferings of the creative artist misjudged by men but ultimately redeemed by the Saints, who gather to dance to his melodies) is simple and direct. Kienzl's music presents no problems, but contents itself with purveying well-scored popular and tasteful melodies. As the fairies of the Danube assemble to dance to the strains of the Minstrel's music, there is a short allusion to Johann Strauss's 'Blue Danube Waltz,' and for the climax of the piece—the apotheosis of the Minstrel—Kienzl introduces two beautiful gavottes taken from Rameau's ballet-opera, 'Le Temple de la Gloire.'

Apart from this pleasing, if naive, novelty, the Staatsoper exhausted its activities in a gorgeously mounted revival of Johann Strauss's master operetta, 'The Gipsy Baron.' It was in the nature of a festival performance, and the staging was in the character of a fashion show, most elaborately prepared, but Strauss's bright and gay melodies suffered from an all-too operatic and heroic production.

## A 'NEW' MOZART OPERA

Exactly a hundred and sixty-two years after its completion, Mozart's first opera, 'La finta semplice,' has now had its premiere, in the city for which it was originally composed by command of the Emperor Joseph II. of Austria. Mozart, then a boy of twelve years, was at the time the subject of the criticism and scepticism so often—and in many cases rightly—administered to child prodigies. Leopold Mozart's letters reveal the hostility which he felt towards his son's adversaries. The traducers of young Wolfgang ultimately succeeded in frustrating the production at Vienna of 'La finta semplice.' The opera was performed at Salzburg, in 1769, and now that it has been heard at Vienna it may not be amiss to state that those who stopped its production upwards of a century and a half ago, may, after all, have been right to some extent. The little work hardly rises above the standard of the minor composers of the day.

The present production, directed by Dirk Foch, was given to commemorate the promotion of the State Conservatory of Music to the rank of an Austrian State High School of Music, and orchestra and singers were all graduates of the institution. Joseph Marx is the first Rector of the new High School, and his inaugural speech contained some caustic and all too significant remarks concerning 'modern music' which did not seem to augur well for the sound development of the scheme.

## MODERN MUSIC

Music of the radical or unusual sort is still being received at Vienna with the same antagonism that the city has in turn bestowed upon each new composer from Mozart, Beethoven, Schubert, Brahms, Bruckner, Hugo Wolf, and Mahler, to the moderns of to-day. The first performance here of Stravinsky's 'Le Sacre du Printemps,' presented by Franz Schalk at one of the Philharmonic subscription concerts, was the occasion for a disturbance exceeding even the disgusting scenes that accompanied the first performance

here, some fifteen or more years ago, of Schönberg's 'Pelléas and Mélisande.' Within the same week, however, which brought the tumultuous rejection of Stravinsky, 'Pelléas and Mélisande' was received with respectful silence when Dirk Foch, the new musical director of the Konzertverein, performed the Schönberg item at one of the Society's concerts. Fifteen years hence, the Vienna public will probably have awakened to Stravinsky, only to drown the works of his successors in a flood of cries, yells, hisses, laughter, and whistling.

The inclusion of so radically modern a composition in the repertory marks an epoch in the history of the Philharmonic Orchestra and of Vienna's musical life. The reception accorded to 'Le Sacre du Printemps,' and which even resulted in violent behaviour among the listeners, is not encouraging for the cause of modern music in the Austrian capital, where the local section of the International Society for Contemporary Music still remains the only stronghold for progressive musical ideas. The efforts of this group of young musicians remain limited in their effect to a comparatively small circle of enthusiastic adherents, but their pioneer work is of great importance. The latest of the Society's monthly concerts offered Vienna the first opportunity of hearing Frederick Delius's Sonata No. 2, for violin and pianoforte (a piece which may not strictly be called 'modern' in the accepted sense of the term), and Arthur Honegger's Sonata for 'cello and pianoforte, to which the adjective may be applied only in a limited sense. The second movement of Honegger's piece is apparently a concession to the French taste of the late 'nineties, with its preference for the melodies of a César Franck or Gabriel Fauré; but the first movement, and especially the last, are strong, virile, and intensely interesting music.

Equally interesting, if entirely different in mood and conception, were Anton von Webern's Three Pieces for 'cello and pianoforte. As always with this disciple of Schönberg, the pieces are exceedingly short in duration, evasive in their melodic outline, and elusive in their colouring. Spiritually they defy analysis. The hearer may or may not be able to perceive behind these plaintive, wailing, moaning tones their subtle atmospheric content—or, as is often the case, hear more than a mere series of seemingly senseless soft tones. Musically, however, the matter stands quite differently: inspection of the score discloses a network of motives and phrases which, in the course of each small piece, the composer inverts and transforms with infinite craft. The fact remains undisputed that this music, however problematic, held a large audience spell-bound, and anxious for an immediate repetition.

At the same concert, Egon Wellesz's new Suite No. 2, for 'cello solo, proved a series of four short pieces conceived for the most part in the classic form; and, moreover, in the *Siciliana* of the third movement, having a romantic flavour quite new with this erudite composer.

It is strange to find romantic elements prevalent in the compositions of Joseph Matthias Hauer, for he, like Schönberg, is a devotee of the twelve-tone scale. But Hauer goes far beyond Schönberg, for he would establish the twelve-tone scale to the total abolition of the seven-tone system. His ideas are expounded in several books and articles, and are stated in an often fantastic but unfailingly logical form; yet on hearing his music one is ever again surprised that so little of the composer's revolutionary theory is practically embodied in it. An entire evening devoted to Hauer ('Five Pieces for String Quartet'; three sets of songs based on poems of Hölderlin; three short pieces for clarinet and pianoforte entitled 'Schalmeien') proved rather monotonous and quite tame. His monotony seems rooted in his principle of forming each of his themes of the twelve tones and repeating it over and over in exactly the same order. Most of the music heard was entirely homophonic and primitive. Some violin pieces, however, in which theory is cast to the winds for the sake of sheer, unalloyed inspiration, furnished evidence of a strong talent and musical temperament.

Contemporary music of a less sophisticated sort was represented in a cycle, 'Songs of Love, Faith, and Matrimony,' by Julius Bittner, the Austrian composer who, although on a higher literary plane, shows some kinship to the popular tendencies of Kienzl. Both words and music



are Bittner's own product, and comprise an appealing human document of good melodic invention. Emilie Bittner, a fine contralto singer, shared with Oscar Jölly, the baritone, the interpretation of her husband's songs.

Twenty years after its composition, Frederick Delius's 'A Mass of Life' has received its first performance at the hands of Paul von Klenau, who is shortly to conduct the work in London. Delius's score is noble and beautifully lyrical if, perhaps, lacking in rhythmic contrast, and not fully commensurate with the philosophical trend of his book, which is taken from Nietzsche's 'Thus spake Zarathustra.' It shows the influence of Wagner, Strauss, and of impressionism, and is a grateful work for the performers—a solo quartet and an eight-part chorus.

PAUL BECHERT.

## Obituary

We regret to record the following deaths:

MARCO ENRICO BOSSI, the famous Italian organist and composer. His death took place at sea, a few weeks ago, when travelling from New York to Havre. He was born at Lake Salò, Lake Garda, on April 25, 1861. Bossi was one of the few Italian composers of his time to devote his talents mainly to symphonic and other forms of non-operatic music. This may have been due to the comparative failure of his early efforts for the stage, but was more probably the result of extensive travel during his youth, when he came under the influence of musical activities that were wider in scope than those of his native land. He had to his credit a long list of choral and instrumental works, but in this country his fame rests almost entirely on his organ music. This is easily the best of any hitherto written in Italy, combining a natural gift for melody with a solidity of construction and a seriousness of aim that obviously derived from his studies, as a player, of Bach. He was a successful concert organist, and had just finished a brief recital tour in America when he began the voyage during which he died.

GEORGE W. HAMMOND, at Acton, on February 26, in his eighty-sixth year. He was a link in many ways with the musical life of the last century, having been a contemporary and associate of Sterndale Bennett, Sullivan, Macfarren, Holmes, and other notable English musicians; as a young man he had played duets with Clara Schumann. At the age of eleven he deputized for his father (an organist at Southampton); at twelve he gained the praise of Sterndale Bennett for his playing of a Beethoven Sonata; at fourteen he became a student at the Royal Academy of Music, and in 1856, at the age of sixteen, he competed for the then newly-founded Mendelssohn Scholarship, and gained honourable mention. (Among the other competitors were two young men who were afterwards to become famous, Arthur Sullivan, who gained the scholarship, and Joseph Barnby.) At a later date he studied harmony and composition under Sir George Macfarren, for whom he acted for some years as honorary amanuensis.

MORITZ MOSZKOWSKI, on March 7, at Paris. He was born at Breslau, in 1854, but was of Polish origin. Most of his life was spent in France. Moszkowski was a brilliant pianist, and his best compositions were for his instrument. Many of his works—e.g., the 'Spanish Dances' and 'From Foreign Parts'—have long enjoyed an immense and well-deserved popularity. Unfortunately the composer was unable to derive full benefit from the sale of his music, owing to his having disposed of the copyrights and invested the proceeds in Russian, Polish, and German securities. As a result, the end of the war found him penniless, and his last years were spent in penury and ill-health.

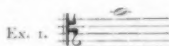
ARTHUR JOHN HADRILL, at Eltham, on March 2, aged sixty-four. He was a busy organist and teacher, hon. secretary of the Music Teachers' Association, and a prominent and popular figure at the Vacation Courses of the Training School for Music Teachers.

## Answers to Correspondents

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.

WHAT WAS THE 'CREATION KEY'?

BAND SERGEANT writes: 'What is the "Creation Key," and its origin? The question has been asked at Kneller Hall on several occasions, and I imagine it must be a key on the bassoon used in Haydn's "Creation."—You are very near the mark. The 'Creation Key' is an extra key on the wing-joint of the bassoon, which when open gives the high G:



A bassoon-playing friend tells us that the key was so called because it enables a certain passage in 'The Creation' to be played easily. Without this key there would be some awkward 'forking.' So far as we can learn the actual passage is:



which occurs at the close of the air, 'On mighty pens.' It looks easy, but apparently the trouble is in the rapid alternation of E and G *legato*. The term 'Creation Key,' so far as we know, appears in no musical dictionary.

DIAPASON.—(1.) We were very much interested in your letter, particularly in the description of your sudden discovery that you had transposed a hymn-tune without knowing it. We advise you to develop this useful faculty. In regard to memorising, you say you find it difficult unless you 'play the piece through countless times.' This 'playing through countless times' suggests that there is a lack of mental application and method. Try memorising a single bar at a time, not by playing through over and over again, but by looking at it, trying to realise the mental effect, and then testing the result with keyboard and copy. This develops the mental hearing of the music, which is a valuable aid in memorising. The parrot-like memorising that results from endless repetition is liable to fail when the slightest distraction interferes with the performance. (2.) You ask if any benefit can be derived from correspondence lessons in harmony, &c. Such instruction is almost, if not quite, as good as oral tuition, so long as it is confined to such subjects as can be dealt with on paper. The diploma about which you inquire is the Associate in Music, Trinity College. We have no Trinity College syllabus before us, so we cannot say what is required. Write to the College for a copy, and if you think the subjects are within your grasp, take up the matter again with the correspondence college with which you have already been in communication. But surely in a large town such as yours, there must be a good teacher who can give you oral instruction, which is always to be preferred. Write to us again in a few months' time, and report progress.

ORGAN STUDENT.—(1.) Yes; the songs were evidently from the 'Schemelli' Song Book, published by Novello. (2.) There are several memory courses advertised in the *Musical Times*. You could not do better than write for particulars. (3.) Mr. Ernest Newman writes for the *Sunday Times*, the *Glasgow Herald*, and the *Daily Graphic*; Mr. Percy Scholes for the *Observer*; and Mr. Edwin Evans for the *Liverpool Post and Mercury*. (4.) Full scores can be borrowed from the Novello Circulating Music Library. (5.) The pianoforte teacher in your district who, besides being a bronze and silver medallist, flaunts the following letters after her name—A.Mus.S.S.L. and A.F.S.Sc.—may or may not be a first-rate teacher. We express no views on that point. Like you, we are curious to know what these letters mean. We can, however, safely say that as a criterion of musical qualification they have little or no significance, even though backed up by a cap and gown.

R. C. W.—Metronome marks are of course never to be taken too literally. When you have thoroughly grasped the spirit of any piece of music a suitable pace will suggest itself. For the pieces in List A, Primary Division, Associated Board, Pianoforte, the following rates are perhaps on the slow side: Duvernoy: Study in G, Op. 176, No. 5, *Allegro moderato*,  $\text{♩} = 76$ , Diabelli: Rondo in C, *Allegretto*,  $\text{♩} = 60$ , Swinstead: 'The Midshipmite,'  $\text{♩} = 120$ . With a little experiment you may feel that the speed in each case might with advantage be slightly higher. Decide for yourself. As regards scales, the pupil should play them as fast as is possible without sacrificing clearness, evenness, and perfect control. Obviously, in such an elementary examination as this, examiners will look more for sound methods than for excessive speed.

H. S.—(1.) For obvious reasons we cannot recommend teachers. If, in such a town as Birmingham, you cannot find a teacher good enough, we fear you must be unduly hard to please. Write to the secretary of the Birmingham and Midland Institute School of Music (Mr. H. M. Francis, Paradise Street, Birmingham) for a prospectus. (2.) The best books on early ornamentation, we think, are Dolmetsch's 'Interpretation of the Music of the 17th and 18th Centuries' (Novello, 15s.) and Dannreuther's 'Ornamentation' (Novello, books 1 and 2, 7s. 6d. each). A good deal of information of the methods of early Italian singers in regard to the embellishment of melodies can be found in such books as Manuel Garcia's 'Treatise on the Art of Singing' (Leonard, 6s.). We do not know the Tosi book you mention. Please note we do not answer inquiries through the post.

G. G. C.—Yes; you should certainly study counterpoint and harmony at the same time, as Stanford suggests. Try Bridge's 'Counterpoint' (Novello), and as an example of a more recent work on the subject, Kitson's 'Applied Counterpoint' (Oxford University Press). For your particular needs, which we gather are not in the direction of examinations so much as composition, you should do as much as possible of free contrapuntal harmonizing of melodies, and working out fugal expositions.

G. K.—In our opinion the 'best all-round edition of Bach's organ works' is that issued by Novello. It is particularly good in regard to the Chorale Preludes, as one of the books in the series contains all the tunes treated in Bach's Chorale Preludes, with a translation of the verse or verses of the hymn to which the Chorale was sung. The student is thus enabled to understand some pieces which would otherwise be obscure.

J. T. A.—We have tried in vain to discover whether Haydn's arrangements of Scots songs (made in 1810, for G. Thompson, of Edinburgh) are still published. Perhaps some reader may be able to tell us if they can still be obtained, and where.

G. E. H.—In judging violins, as in everything else, put not your trust in labels! If your violin is a good one, and appears to be well stricken in years, your best plan is to obtain expert advice as to its value. Write to Messrs. W. E. Hill, New Bond Street, W.1.

CANADIAN.—Any Organ Concertos should suit your purposes—e.g., those of Handel, Harwood in D, Horatio Parker in E flat minor, and Rheinberger in F. All the above may be had through Novello. Suitable Pianoforte Concertos are too well-known to need mention.

NEOPHYTE.—The best book on the operas, so far as we know, is the 'Complete Opera Book,' by Kobbé (Putnam, 15s.). It gives not only the stories, but many music-type illustrations. We think you will find this will meet your needs in regard to the Wagner operas.

In our January issue we told a correspondent ('T. S. M.') that 'there exists no periodical that makes a feature of information in regard to violin literature.' We regret that in saying this we overlooked the *Strad*. We have pleasure in drawing the attention of 'T. S. M.' and others interested in string matters to our contemporary.

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